

Musi's

# MUSICAL AMERICA



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## BOSTON OPERA PLAN DETAILS ANNOUNCED

American Music and Talent to  
Be Encouraged—Eben  
Jordan's Offer

B. J. Lang, George W. Chadwick, Ralph  
Flanders, Charles Loeffler and F. S.  
Converse Among the Directors—Ground  
Will Be Broken Early This Summer.

BOSTON, March 24.—The plan to establish an opera house and permanent opera company in this city, which was first announced in MUSICAL AMERICA several months ago, took definite shape this week, and those who are interested in the venture have incorporated under the name of "The Boston Opera Company."

Eben D. Jordan has already offered to build the opera house on Huntington Avenue, near Gainesboro Street, and has also given a guarantee of the expenses of the performances of opera for three years. The cost of the opera house, including the land, will be about \$700,000.

Messrs. Wheelwright and Haven have been selected as the architects and Mr. Haven is now in Europe visiting the principal opera houses there. According to the present plans, the boxes will surround the orchestra seats and there will be a foyer of good size. There will be a second tier of boxes, a balcony and a gallery.

Attached to Mr. Jordan's offer are the following conditions: An opera company shall be incorporated with a capital of at least \$150,000 paid in cash; this company shall lease the opera-house for three years; subscriptions to boxes shall be obtained for three years at \$2,000 a year for each box. Already, enough subscriptions have been secured to guarantee a revenue of \$98,000 a year. The only condition that remains to be fulfilled is the securing of subscriptions for \$150,000 worth of the stock of the company.

The names of the directors of the Boston Opera Company are Eben D. Jordan, George R. Fearing, Jr., Charles Hayden, Francis Peabody, Jr., B. J. Lang, George W. Chadwick, Ralph L. Flanders, Samuel Carr, Gardiner M. Lane, Robert Jordan, Charles M. Loeffler, Thomas N. Perkins and Frederick S. Converse.

The present plan of the company is to give a season of fifteen weeks of opera in this city. This season will be divided into two and three periods and it is probable that the opera company will give performances in other cities under guarantees. About fifteen operas will include the répertoire and there will be four performances a week, three in the evening and one in the afternoon.

There is also in the project a view to encouraging American music and American talent. Composers and singers of this country will receive recognition, if their work be considered worthy, and a training school for opera will be established under the best auspices. It is believed, furthermore, that in future students who are now obliged to go to Europe for practical training, may obtain it in Boston.

Ground will be broken for the new opera house early this Summer and it is expected that the building will be open for performances early in the fall of 1909.

Ralph L. Flanders, one of the directors of the organization, and general manager of the New England Conservatory of Music, declares that the venture will be one of the greatest steps, if

(Continued on page 5)



RITA LE FORNIA AS "SANTUZZA"

This Young American Soprano, Now in Her First Season at the Metropolitan, Substituted for Emma Eames in "Il Trovatore" at Short Notice on Thursday of Last Week and Made an Instantaneous Success. (See page 8)

### Metropolitan's Next Season

The next season at the Metropolitan Opera House will begin on Monday, November 16, and will continue for twenty weeks.

The annual meeting of the stockholders of the Conried Metropolitan Opera Company has been postponed until April 3, when a detailed statement about the next opera season will be issued.

### Mme. Calve Sails for Europe

Emma Calvé sailed for Europe on the *Kronprinz Wilhelm* on Tuesday, after a long concert tour of this country, supplemented by three special appearances in "Carmen" at the Manhattan. Before sailing she denied, through her secretary, the report that she was contemplating matrimony.

Entered at the Post Office at New York, N. Y., as matter of the Second Class

## SCHROEDER TO FORM NEW STRING QUARTET

Former Kneisel 'Cellist Gives Up  
His European Plans to  
Return Here

Will Probably Cooperate with Willy Hess  
in Reviving the Boston Symphony  
Quartet—Greater Reward Here for Mu-  
sicians Than in Europe, He Declares.

A cable despatch from Berlin announces that Alwin Schroeder, the distinguished 'cellist, for many years identified with the Kneisel Quartet, has decided to return to this country next year to establish another string quartet. He left America at the end of the season 1906-7, after having received many signal honors, with the intention of spending the remainder of his life with his family at Frankfort-on-the-Main, where he was appointed Professor of the 'Cello at the Conservatory of Music, and Willem Willeke was chosen as his successor in the Kneisel Quartet.

It appears that one year of living in Frankfort has not been altogether satisfactory to Mr. Schroeder, who is reported to have stated that apart from the greater financial reward which America holds out, there is a more congenial atmosphere for artists in the United States than in Europe, especially in Germany.

The cable which brings this news intimates that Mr. Schroeder will form a connection with "a former leader of the Boston Symphony Orchestra" to establish the new quartet.

It is believed that Willy Hess, former concertmaster of the Boston Orchestra, who is in Europe on a leave of absence, is the man referred to in this despatch. Mr. Hess's departure last year meant the dissolution of the Boston Symphony Quartet and it is highly probable that Mr. Schroeder's plans include a revival of this quartet with Mr. Hess's cooperation.

### Mahler to Conduct Concerts

Gustav Mahler on Tuesday signed his new contract to conduct German operas twice a week, for three months, at the Metropolitan next year. The directors are planning a series of symphony concerts by the Metropolitan orchestra, to be given under his direction before his regular engagement begins next season, to meet the general desire to hear his readings of the concert orchestral répertoire. Ample funds for the purpose have already been subscribed and the directors are waiting now only for Mr. Mahler's consent before completing arrangements.

### Bispham Addresses Singing Teachers

At a meeting of the National Association of Teachers of Singing held in Steinway Hall, New York, on Wednesday evening David Bispham, the distinguished baritone, gave an address on the principles of singing. An open discussion followed. The meeting will be reviewed in MUSICAL AMERICA next week.

### Alessandro Bonci's Contract Extended

The new management of the Metropolitan Opera House has ratified Alessandro Bonci's contract and added another year to the original term of three years for which the distinguished tenor was engaged, of which the first is nearly completed. The terms of the new contract provide for increased remuneration.

## CINCINNATI SHOCKED BY WILSON'S DEATH

F. E. Edwards Successor to Late Manager of May Festival Concerts

CINCINNATI, March 23.—The news of the death of George H. Wilson, who has for many years been identified with various Cincinnati musical affairs, came as a great shock to his many friends in this city. Mr. Wilson first became known to Cincinnatians through his association with the Metropolitan Opera Company several years ago, and occasional concerts were later given here by the Pittsburg Orchestra, when he was manager of that organization. In recent years, of course, his activity as business manager for the Cincinnati Musical Festival Association placed him in very close touch with the patrons of music in Cincinnati, and his death, coming as it does in the midst of preparations for the festival to be given this year, is indeed keenly felt by all with whom he was associated. The board of directors of the Festival Association has appointed Frank E. Edwards as Mr. Wilson's successor.

On Tuesday evening, in the Woman's Club-rooms, the special chorus, which will sing the chorals in the Bach "St. Matthew Passion," at the festival, held its first rehearsal. This body of singers will be constituted of about 150 singers, and will be distinct from the divided choruses composed of the regular May Festival choir. It is to represent the congregation in the singing of the chorals, an expedient which most completely fulfills Bach's intention. Mr. Van der Stucken will personally conduct these rehearsals.

The third of this season's chamber concerts, given at the Conservatory Hall last Monday evening by Frederic Shaler Evans, supported by Signor Tirindelli and Bernard Sturm, violinists; Walter Werner, viola, and Julius Sturm, 'cellist, was attended by one of the largest audiences of the season. Although the hall has special accommodations it was necessary to turn many people away on account of lack of standing room.

A varied and interesting program was presented by the Hahn Students' Orchestra, Adolf Hahn, director, at the Odeon, Saturday evening. The soloists for the occasion were Mabel Hazelwood and Reuben Lawson.

The Bach Society, of Cincinnati, offered an interesting program on Saturday evening, in commemoration of Bach's birthday. The artists were Mrs. K. C. Bennett, Miss Bain, J. A. Hoffmann, J. C. Hersch, Henri Ern and Georgette Ern.

F. E. E.

### Reforming Gregorian Chant

ROME, March 21.—As a result of the Pope's reform of the Gregorian chant the Vatican press has issued a *liber gradualis* with the melodies modified according to the original score. The compilation has taken more than four years. The official Vatican edition, which is to be used in all churches, will be issued shortly. The first copy was presented to the Pope, who praised the work highly. The commissioners will now undertake the compilation of antiphonal and subsequently other liturgical and plain song books until the reform is complete and the Gregorian chant has again acquired its ancient purity.

"Le Nain du Hasli," an opera by Doret just given for the first time in Geneva, has attracted much attention.

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### THEODORE HABELMANN SCHOOL OF OPERA (Seventh Season)

## New Russian Pianist Coming Next Year



One of the new pianists America is to hear next season is Tina Lerner, a young Russian girl, whose pianistic attainments have evoked comment of the most favorable nature in London, Berlin, Leipsic and wherever else she has played. For several seasons she has been a pupil of Leopold Godowsky in Berlin. She is said to combine an abundance of temperament with an exceptional technique. J. E. Francke, of New York, will have charge of her first American tour.

### QUAKERS HEAR TETRAZZINI

#### Hammerstein's Company Makes First Appearance in Another City

PHILADELPHIA, March 21.—Oscar Hammerstein brought his Manhattan Opera Company here for the first time on Thursday afternoon of last week, when Luisa Tetrazzini and the other regular members of the New York cast appeared in "Lucia di Lammermoor," scoring a great success. Such was the interest manifested in the event that the entire house was sold out several days in advance, and hundreds of dollars' worth of orders had to be returned.

It is safe to say that no opera singer who has appeared here in recent years has received a more cordial greeting than was accorded to Mme. Tetrazzini. After the "Mad Scene," which she had to repeat, she was recalled again and again.

Finally she ran across the stage to one of the proscenium boxes and kissed the hand of an old lady over eighty who was one of the most enthusiastic of her hearers.

#### Boston Musicians in Florida

BOSTON, March 24.—Louis Eaton, the violinist, and Mrs. Jessie Downer-Eaton, the pianist, who have been spending a large portion of the season in Florida, will return soon to Boston to continue their concert work here. Mr. and Mrs. Eaton gave the closing program in a series of five concerts arranged for the recent convention of the State Music Teachers' Association, held at St. Augustine, Fla. The first recital in the series was given by Mme. Schumann-Heink. Mr. and Mrs. Eaton were eminently successful in their recital and received the most enthusiastic notices in the Jacksonville and St. Augustine papers.

D. L. L.

## NOTED PIANISTS ARE HEARD IN BOSTON

Carreno and De Pachmann Both Give Recitals—Mrs. Stevens Praised

BOSTON, March 23.—Teresa Carreño, who reappeared here early in the year as soloist with the Boston Symphony Orchestra, was greeted by an enthusiastic audience that completely filled Jordan Hall last Wednesday, when she returned to give a recital. The program included the "Waldstein" Sonata, Schumann's Symphonic Etudes, a Chopin group, and pieces by Smetana, Brahms and MacDowell.

Philip Hale, writing in the *Herald*, voices her audience's verdict when he says: "Mme. Carreño played the sonata in grand style, a style that is fast disappearing in the interpretation of music by the aid of piano, violin or human voice. She played with breadth and dignity, and without belittling nuances, without febrile agitation. . . . Schumann's Symphonic Studies are admirably suited to Mme. Carreño's fiery nature, and she vitalized portions of Brahms's Rhapsody that as often played seem dry and perfunctory."

For the first of his farewell recitals last Saturday Vladimir de Pachmann chose the Chopin program he gave at his first New York recital this season. He was enthusiastically received and played with all the charm of touch and tonal quality for which he is so justly noted. In commenting on his work in the *Post*, Olin Downes says: "The playing of the berceuse will be long remembered. It was a marvel of an achievement in miniature, of rhythm and haunting beauty. A piano that was first piano, then pianissimo, then doubly pianissimo, and so on into infinite gradations, until it seemed as if a piano struck by mortal fingers could not be the origin of such tones."

Alice Huston Stevens, the soprano, who is a native of Maine, and has studied in Florence with Vannuccini and here at the Whitney School, sang arias and songs by Rosa, Falconieri, Cavalli, Bellini, de Leva, Ponchielli, Brun, Chaminade, Saint-Saëns, Schumann, Strauss, Chadwick and others at her recital in Potter Hall last week, Alfred De Voto accompanying. Her singing evidently gave much pleasure to the audience, and the noted critic of the *Herald* says:

"Mrs. Stevens has mastered thoroughly important principles of vocal art; she has a fine control of the melodic line; her management of breath insures flow and grace of phrasing; her bravura is clean-cut, fleet and brilliant."

### THE TONKUNSTLER SOCIETY

Rubinstein Sonata and Brahms Concerto  
Features of Regular Meeting

The Tonkünstler Society held a regular meeting on the evening of Tuesday, March 24, at Association Hall.

Carl Hauser and Henry Schrader play d Rubinstein's Sonata, for piano and viola, Reba C. Emory sang songs by G. F. Haendel, Lidgey, Tchaikovsky and Ellis Avery Wakeman, the last being at the piano. A concerto for piano, violin, viola and 'cello, by Brahms, G minor op. 25, was given by Alexander Rahm, pianist; Henry Schrader, violin; Ernst H. Bauer, viola, and Vladimir Dubinski, 'cello.

The last subscription concert of this season of the Société Philharmonique in Paris took the form of a Cesar Franck Festival under the direction of Edouard Colonne. Among the soloists engaged was Charles Clark, the American baritone.

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## A BUSY MAN IS ANDREAS DIPPEL, THE NEW IMPRESARIO

Versatile Tenor Is Constantly "On the Jump" Since Taking Up New Duties Preparatory to His Work at the Metropolitan Opera House Next Year—He Tells a Few Anecdotes



Photographed Especially for Musical America.

MR. DIPPEL DICTATING HIS CORRESPONDENCE

Andreas Dippel, the new Administrative Director of the Metropolitan Opera House, has in his long operatic career taken many parts, and just now he is rushing through his days in a new one, that of the busiest man in the musical life of New York.

If one wishes to see him at his apartments in the Hotel Majestic, one must call up and make an appointment some days ahead, and then, he will try to squeeze a few minutes or so between a rush in from one direction and a rush out in another and when one talks with Mr. Dippel, even though he is courtesy itself during the interview, one must needs realize how full are his days, from the constant insistence of his telephone bell—there are meetings at the Opera House, a thousand and one questions to be settled, little things to be decided upon before even the tentative plans for next season can be announced, which, by the way, will be done in all probability before Mr. Gatti-Casazza arrives from Milan.

Mr. Dippel takes it all in good part and is always unruffled, no matter what speed he is called upon to make from one engagement to another, for the director was a business man—a banker—before he was an opera singer and the affairs of commercial life were familiar to him before those of the artistic. Now he knows both and so is probably the ideal man to fill his present position, having appreciation of the vagaries of the artistic temperament, as well as the stern demands of men of affairs.

Mr. Dippel said to me recently, "My singing days are over," thereby signifying that the most versatile of operatic tenors is to be lost to the stage. He sometimes consents to speak of some of the rather strange adventures that have been his through the failure of other singers to turn up at the last moment and the frenzied demands that have been made upon him to help out the situation.

How many times, when the great explainer of the Metropolitan Opera House in past seasons has come forth to announce that through the fact of somebody or other's "hoarseness having become aggravated" he could not sing that night, but that Mr. Dippel had consented, has the house waited to hear no more, but given a joyous whoop.

For Dippel "the indispensable" is famous all over the world where opera is given. He knows tenor rôles, and scores of operas, not only in the language in which they are written, but usually in one or two others besides, and his memory is so remarkable that he can step into the middle of a performance and finish a part where another tenor leaves off, without a rehearsal, sometimes with only a few moments' notice, and this is what he did the last time he substituted—which was for Bonci in "La Bohème."

Of this he remarked, "I had not seen the score for months; in fact, I have sung 'Bohème' but a few times anyway. But I have had experiences of this sort before; my memory is excellent. All my costumes are kept at the theatre and while I was dressing for the part, the score of the opera was played on the piano and I went over it."

"Most singers rest the day before they sing. That day I had been eating heavily and had smoked. I was at dinner with Mrs. Dippel

at the house of a friend when the summons came.

"You see, continued Mr. Dippel, "I began doing that sort of thing years ago after I had made my début. It was in Bremen that I was singing then. The director came to me on Friday and asked me to learn the part of *Adolar* in 'Euryanthe' before Sunday, as one of the

train. He was told that he was to conduct at the Opera House that night.

"What is the opera?" asked Richter.

"Smetana's 'Der Kuss,'" was the reply.

"But I have never heard of it, I don't know anything about it," cried Richter. However, we appeared together, Richter and I, and we both got through.

"Then we won't tire your voice by going over them," he said.

"I had no costume for the rôle of *Siegfried* and the costume I wore that night was made in four hours.

"I sang in Vienna for the Royal Opera under Mahler, the rôle of the *Steersman* in 'Der Fliegende Holländer,' a part I have sung here this season. The *Steersman* does not appear in the second act of the opera, and while this act was going on I sang at a musical society, returned and donned my costume again in time for the third act. Two gentlemen of Vienna had a wager that night as to where I had sung."

The above are but a few of the many anecdotes of his long and amazing operatic career, and if they show nothing else, they do indicate the amazing versatility of the man who cannot but make his directorship of the Metropolitan Opera House an unqualified success.

JOHN YOUNG'S "JUMP"

Tenor Sings at 3 P. M. in New York and at 8 P. M. in Baltimore, Same Day

At five minutes of 3 o'clock, on Thursday afternoon, last week, John Young, the popular concert tenor, stood before a New York audience, bowing in response to applause accorded him for his artistic work. At 8 o'clock on the evening of the same day he was welcomed by another audience in Baltimore.

"And they call the singer's life an easy one," he observed, with the memory of his hasty flight from Gotham to Maryland still fresh in his mind. In Baltimore Mr. Young sang, for the second time this month, in Elgar's "Light of Life," at the Mt. Vernon M. E. Church, under the direction of J. E. Pegram, Jr.

Mr. Young, who is just completing ten years' service as solo tenor at the Second Collegiate Church in New York, has been reengaged for next year. He has also been reengaged for the third year at the Moses Taylor Memorial Church, of Elberon, N. J., for the Summer months. He makes his fourth appearance at the May Festival, Geneva, N. Y.; his second appearance at the Winston-Salem Spring Festival, and has sung four times this year for the Fitchburg, Mass., Choral Society. This season he has sung in Cleveland, Youngstown, Manchester, Nashua, Jersey City, Brooklyn, Middletown, Port Jervis, Trenton, Fitchburg, Baltimore, and other cities.

Bispham on Opera in English

"The time is ripe for English opera in this country, and I believe that the right scheme can be supported," said David Bispham, the baritone, in a recent interview. "When it comes it will be a great thing for the American students and it will put vocal study upon a different basis than the one upon which it now stands. The American singers reject the idea because they do not know any English rôles, and if they did, there would be a great question as to their diction or pronunciation. There are to-day in Europe hundreds of young Americans, and others not so young, who are sick for engagements to come home. I would wager that not one of them would come back to sing in English."



MR. AND MRS. ANDREAS DIPPEL

tenors was too ill to appear. I went home and asked my mother to make me strong coffee to keep me awake and I learned the part and appeared in it on Sunday after two days' study.

"There was a similar occurrence in Vienna where I was singing many years later. I learned the tenor rôle from Smetana's 'Der Kuss' in a very few days. The night of the performance came and I never had an orchestral rehearsal and then the conductor fell ill. Hans Richter arrived from London that day on the five o'clock

"Once in London, at Covent Garden, Jean de Reszke suddenly became hoarse and at four o'clock in the afternoon he announced to the management that he would be unable to sing the 'Götterdämmerung' that night. The directors sent for me. I had studied the part, but had never sung it.

Richter went over the first act with me on the piano. After we had finished he asked, 'Do you know the other two acts as well as that?'

"Quite," I answered.

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## MANHATTAN SEASON IN ITS LAST WEEK

Dufranne Sings Gilibert's Role in  
"Louise"—Calve Heard  
at Popular Prices

### WEEK AT THE MANHATTAN

Wednesday, March 28—"Louise": Mmes. Garden, Bressler-Gianoli; MM. Dalmorès, Dufranne.

Friday, March 20—"Pelléas et Mélisande": Mmes. Garden, Gerville-Réache, Sigrist; MM. Perier, Dufranne, Arimondi, Crabbe.

Saturday, March 21—Matinée—"Crispino e la Comare": Mmes. Tetrazzini, Zaccaria; MM. Gianoli-Galletti, Sammarco, Arimondi, Venturini.

Evening—"Carmen": Mmes. Calvé, Zeppilli, Trentini; MM. Dalmorès, Dufranne, Gilibert.

Monday, March 23—"La Traviata": Mmes. Tetrazzini, Zaccaria; MM. Bassi, Ancona, Gilibert.

Wednesday, March 25—"Lucia di Lammermoor": Mme. Tetrazzini; MM. Zenatello, Sammarco, Arimondi.

In last week's "Louise" Hector Dufranne appeared for the first time in the rôle of the father, in place of Charles Gilibert, who was ill and unable to sing. Mr. Dufranne's impersonation of the rôle, which he created in the Paris Opéra Comique production, was conceived on a sterner, more unsympathetic basis than Mr. Gilibert's, and, consequently, was not as appealing and satisfying.

The house was crowded on Saturday evening again, when Mme. Calvé sang *Carmen* for the first time at popular prices in this country. The French singer was in high spirits and the performance moved briskly and effectively. The cast was the same as that of Monday evening.

The second season of the Manhattan closes on Saturday evening of this week with a gala performance of excerpts from various operas

### Schumann-Heink Delights Meriden

MERIDEN, CONN., March 24.—Mme. Schumann-Heink's appearance in concert at Poli's Theatre last night, marked a red-letter day for Meriden. The great contralto was greeted by an immense audience, representing fifteen other cities besides Meriden, and she was given a reception that left no doubt as to the way her hearers took her to their hearts. As Daniel Beddoe, the tenor, was prevented by illness from singing, the contralto gave the whole program, her numbers being drawn from Rossi, Schubert, Wagner, Liszt, Brahms, Nevin, Chadwick, Bond, Ganz and others. Mrs. Katharine Hoffmann was an excellent accompanist. W. E. C.

### Dossenbach Concert in Rochester

ROCHESTER, March 23.—The fifth of the concerts by Dossenbach's permanent orchestra was given to a packed house at the Lyceum Theatre last Monday night. The soloist for the occasion was Mrs. Carl A. Huber, one of Rochester's best pianists, who recently returned from a season of European study. The "Tragic" Symphony of Schubert was played. Mr. Dossenbach and his men were heard to delightful advantage and the permanent orchestra here is a source of inspiration and joy to the music lovers of the city. Great interest has been manifested in the work of the director and the concerts.

J. E. M.

Mme. Lola Gerbroch, who as an opera singer is said to have been once in favor at the court of the German Emperor, has applied to Poor-Master Kerck, of Hoboken, to assist her in getting pupils who wish to learn the French and Spanish languages, as she is in a practically penniless condition. She told the poormaster that she did not want her friends to know her address.

He displayed a full rich tone.—*Morning Post*, November 15, 1907.

Spalding's playing at his second recital only served to strengthen our opinion of the remarkable similarity between his style and method and those of Joachim.—*The Crown*, London, November 21, 1907.

A performance of distinction singularly free from the usual affectations of the virtuoso.—*Daily Graphic*, London, January 30, 1908.

Rarely has so youthful a player shown such real insight into the music he plays, so complete a forgetfulness of self, so sincere an avoidance of the tricks supposed to be effective.—*Tribune*, London, January 29, 1908.

## New York Conductor at His Summer Home



WASSILY SAFONOFF WITH HIS COSSACK GROOM

## VAN DER STUCKEN IN CHICAGO CONCERTS MEMPHIS ORCHESTRA GIVES FINE CONCERT

### Cincinnati Conductor's Symphonic Prologue Played by Thomas Orchestra

CHICAGO, March 23.—The unique feature of last week's concerts of the Theodore Thomas Orchestra, was the performance of Frank Van der Stucken's symphonic prologue "William Ratcliffe," personally conducted by the composer, on the invitation of Frederick A. Stock. This work was given a few years ago in the East by the New York Philharmonic Society and the Boston Symphony Orchestra, and the warm approval it received at that time, both from the public and the leading critics of Boston and New York, was enthusiastically endorsed by the Chicago audiences last week. After each performance Mr. Van der Stucken was recalled four times to acknowledge the applause. In this score the composer shows his unerring knowledge and command of orchestral resources. The work is melodically rich and effective, the product of a fertile and poetic imagination and it works up to a climax of almost overwhelming proportions. Mr. Van der Stucken well deserved his public's favorable verdict. So impressed is Mr. Stock by the work that he is going to incorporate it in his next season's répertoire.

Another feature of interest was Richard Strauss's Horn Concerto as played by Leopold de Mare with exceptional skill. If there was monotony at times it was the fault of the composer rather than of the performer. Mr. Stock's idea of allowing the lesser instruments of the orchestra opportunities for solo work is a highly commendable one and thus far has had excellent results.

The program opened with a brilliant performance of Hector Berlioz's overture "Benvenuto Cellini" and closed with Sir Edward Elgar's "Cockaigne" Overture.

### Katherine Ricker's Activity

BOSTON, March 24.—Katherine Ricker, one of Boston's successful contraltos, sang at a private musicale last Wednesday afternoon at the home of Helen S. Leavitt, of Belmont, Mass. Miss Leavitt is an accomplished pianist and occasionally gives afternoon musicales at her home. Miss Ricker was also one of the soloists at a reception given last Friday afternoon by the Professional Women's Club.

## YAW HAS TRIAL AT THE METROPOLITAN

Morena and Mahler Stars of Revival of "Fidelio"—Mixed Menu for Conried

### WEEK AT THE METROPOLITAN

Wednesday, March 18—"Mignon": Mmes. Farrar, Abbott; MM. Bonci, Plançon, Lucas, Mühlmann.

Thursday, March 19—"Il Trovatore": Mmes. Eames, Homer; MM. Caruso, Stracciari, Mühlmann.

Friday, March 20—"Fidelio": Mmes. Morena, Alten; MM. Burrian, Goritz, Blass, Van Rooy, Reiss.

Saturday, March 21—Matinée—"La Traviata": Mmes. Farrar, Jacoby; MM. Caruso, Scotti, Bégué.

Evening—"Lucia di Lammermoor": Mmes. Yaw, Mattfeld; MM. Bonci, Stracciari, Lucas, Techi.

Monday, March 23—"Mignon."

Tuesday, March 24—Conried Benefit Performance.

Wednesday, March 25—"Faust": Mmes. Farrar, Jacoby; MM. Caruso, Plançon, Stracciari.

Following Rita La Fornia's unexpected appearance as *Leonora* on Thursday evening of last week, another American girl had her first opportunity to show what she could do at the Metropolitan, on Saturday, when Ellen Beach Yaw made a trial appearance in the title rôle of "Lucia di Lammermoor." On this occasion New York heard her for the first time as a serious grand opera artist. It was but natural that Miss Yaw should be hampered to a certain extent by nervousness in this trying ordeal, but be it recorded that the manner in which she acquitted herself reflected the highest credit upon her.

*Lucia* is essentially a coloratura rôle and for its requirements Miss Yaw's voice is admirably adapted. She displayed a remarkably developed vocal technique, a keen sense of musical values, both as to tone quality and phrasing.

Associated with her in the cast was Mr. Bonci, who sang *Edgardo* with all the beauty of voice and exquisite *finesse* characteristic of his art.

On the previous evening the long-promised revival of Beethoven's only opera, "Fidelio," took place under Gustav Mahler's direction. It was a deeply impressive performance, the honors being equally divided between Mr. Mahler and Mme. Morena, whose impersonation of the name part will long remain in the memory of the audience. It was a moving, appealing, eloquent characterization. Her associates were suitably cast, though Mr. Burrian, in the natural order of things, could not create the illusion of having suffered from his long confinement in the prison dungeon. Vocally he was in good form.

On Tuesday, Mr. Conried's last benefit performance took the form of a mixed bill, which brought a capacity audience. First, there was the third act of "La Bohème" with Bessie Abbott, Miss Dereyne, Mr. Bonci and Mr. Stracciari; then came a part of the first act of "Madama Butterfly," with Geraldine Farrar and Riccardo Martin, which was followed in turn by the prison scene from "Il Trovatore," with Emma Eames as *Leonora* and Mr. Caruso as *Mario*, attired, however, as he was supposed to be heard and not seen, in the costume of *Faust*, for the succeeding scene, a fact that was betrayed when he was brought out to bow after the curtain. In the garden scene of "Faust," Mr. Caruso's *Marguerite* was Miss Farrar. Mr. Mahler then directed the orchestra in Beethoven's third "Leonore" Overture, preceding a segment of the third act of "Die Meistersinger," with Marie Rappold, Louise Homer, and Messrs. Dippel, Van Rooy, Goritz, Blass, Reiss and Mühlmann.

To insure good measure and running over, a part of the first act of "I Pagliacci" was added.

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## DR. MUCK'S FAREWELL NEW YORK CONCERTS

Accorded Ovations and a Wreath  
After Brilliantly Played  
Programs

At two concerts given at Carnegie Hall on the evening of Thursday, March 19, and Saturday afternoon, March 21, Dr. Karl Muck, conductor of the Boston Symphony Orchestra, paid his farewell to New York. The work of the orchestra was as exquisite and as nearly perfect as always, although the conductor at the first concert suffered somewhat from his neuritic right arm, which he spared as much as possible, and at the second seemed not to have entirely recovered from the slight attack of ptomaine poisoning which laid him low on Friday and prevented his conducting the Brooklyn concert of the orchestra.

Judging from the enthusiasm that greeted the conductor, the volume of applause and bravas, with which he was saluted at the close of both concerts, there can be no doubt that New York is sorry that Conductor Muck must perform sever connection with Boston's matchless orchestra and bid him back to the Fatherland at the command of Emperor William.

At the evening concert, Dr. Muck paid tribute to American music. He made up his program of compositions by Frederick S. Converse, Charles Martin Loeffler and Edward A. MacDowell. The first two were new, and the last was the "Indian" Suite, which has figured on three or four programs of local orchestras this season, but there was special interest in the superior performance by the men from Boston and in the obvious sympathy which Dr. Muck exhibited in its interpretation.

At the close of the concert, the audience stood cheering Dr. Muck for several moments, and during the evening he received a large wreath.

At the Saturday afternoon concert, the program consisted of Haydn's "Surprise" Symphony in G. Major, the overture to Mozart's "Marriage of Figaro," and Beethoven's Fourth Symphony. The latter work, heard only the Sunday before at the third concert of the Beethoven Cycle, gave the critics opportunity for comparison between the Boston and New York Symphony orchestras, which was instructive.

The Beethoven number was played romantically and pictorially and the picture fairly glowed with the varied tints, and the work took on new form and meaning through Dr. Muck's thoughtful and polished reading.

This closed an unusually short program and the conductor was again accorded an ovation, the audience cheering and applauding, even for many moments after the doors to the street were opened and the chilly wind blew in.

## BOSTON OPERA PLANS

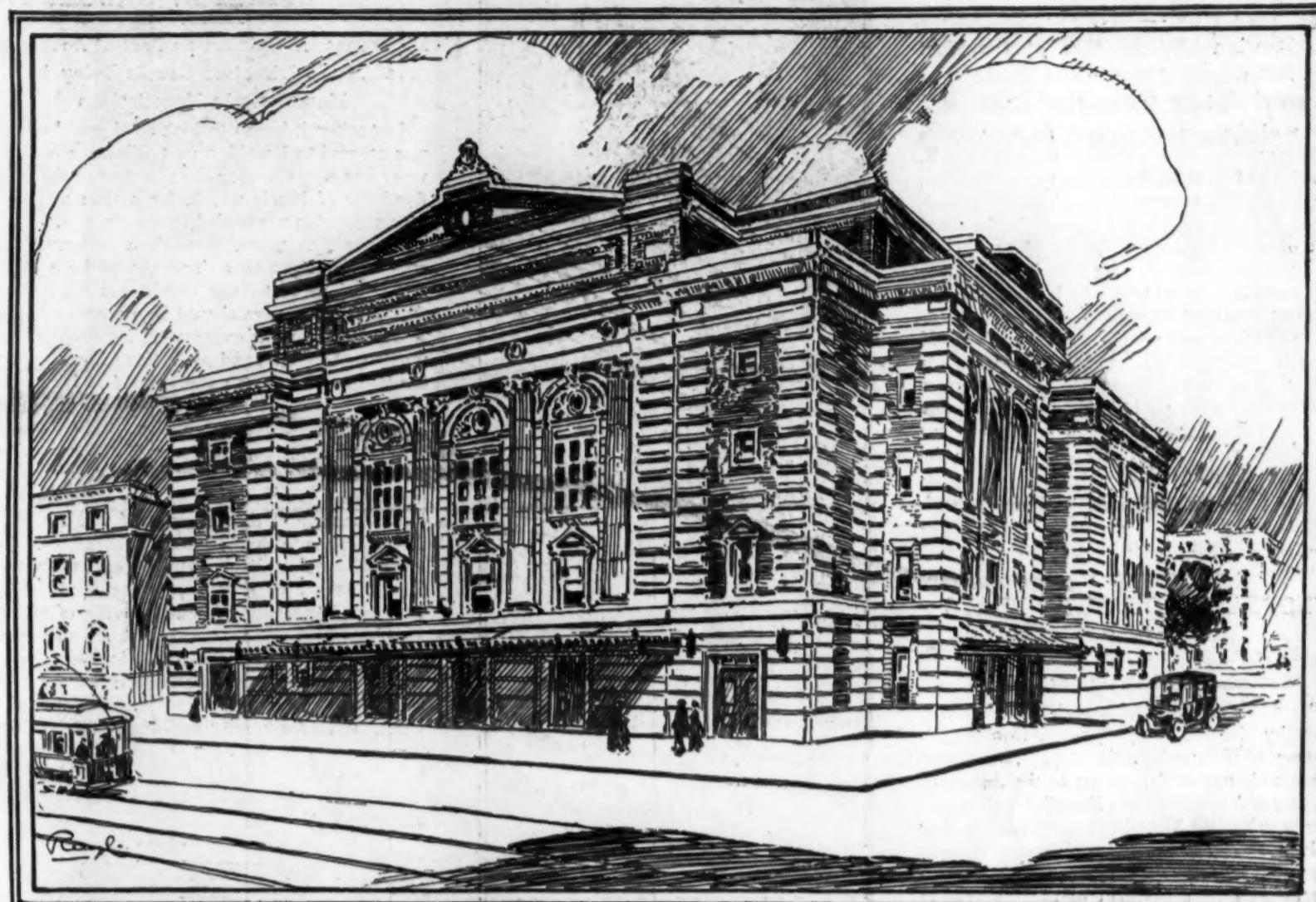
(Continued from page 1)

not the greatest, for the artistic advancement of music yet taken in America.

"With the building of an opera house and the establishing of a permanent season of grand opera and a school of grand opera in connection with the opera house," said Mr. Flanders, "young Americans will have an equal, if not better opportunity, for the beginning of operatic careers than they now get by going abroad."

"The prices, exclusive of boxes, will range from seventy-five cents to \$3.00, a scale which has been fixed with a view to securing the co-operation of patrons who can afford only low-priced seats. The entire success of the plan now depends upon the response of the general public in subscribing to the shares of the company."

## ARCHITECT'S SKETCH OF BOSTON'S PROPOSED OPERA HOUSE



Boston's Opera House, Which Will Cost \$700,000, to Be Erected on Huntington Avenue, Near Gainsboro Street



George H. Wilson

PITTSBURG, March 19.—George H. Wilson, manager of Carnegie Music Hall, the Art Society, the Cincinnati May Festival Association, and an active worker in the University Extension Society, of Pittsburgh, died last evening at his home.

Mr. Wilson was fifty-four years old and was born in Boston, the son of a Methodist minister. In 1881 he became associate editor of the Boston *Herald*, where he remained until 1884, when, in recognition of his musical ability, he was appointed regular musical critic of the Boston *Traveller*. Mr. Wilson retained this position until 1891, when he responded to a call to Chicago as secretary of the World's Musical Bureau.

On May 1, 1894, Mr. Wilson was elected manager of the Chicago Orchestra, exchanging this position one year later for one offered him by the Carnegie Institute trustees of Pittsburgh as manager jointly of the Art Society, Carnegie Music Hall and prospectively of the Pittsburgh Orchestra, which came into existence in January, 1896. Mr. Wilson, with others, was mentioned as probable manager of the Metropolitan Opera House in this city when Heinrich Conried was selected.

George G. Haven

George Griswold Haven, banker and president of the Metropolitan Opera and Real Estate Company, who has been more prominently

identified with the Metropolitan Opera House than probably any other man for many years, died on March 18 as the result of an operation for gall stones.

When financial embarrassment threatened the Metropolitan Mr. Haven did not hesitate to dig deep into his own pocket to insure the continuation of grand opera in this city. Although not of a musical bent himself he was a great admirer of singers, and among his warmest friends were the great artists who in the last dozen years have appeared at the Metropolitan.

John Hoffmeister

BALTIMORE, March 23.—John Hoffmeister, who recently celebrated the fiftieth anniversary of his membership in the Germania Männerchor, died March 18. He was sixty-eight years old. He had been an active member of the Germania Männerchor, having served as president, librarian and director at different periods, and sang at nearly every fest of the organization. He had been honorary president of the United Singers of Baltimore. His funeral took place Sunday afternoon. The United Singers and the Germania Männerchor attended in a body. Six of the oldest members of the Germania were the pallbearers, Edward Kuenne, Charles Zimmerman, J. H. Wachmann, William Roderman, George Ahring, John A. Becker, Carl Rueppel and Max Greisz.

W. J. R.

Corporal Gardner

The battalion of the Twelfth Infantry stationed on Governors Island assembled on the parade ground on Friday morning of last week to pay last honors to the body of Corporal Gardner of the band, who died on Wednesday. Headed by the band the four companies marched out through the sally port of the old fort and stood at attention while a guard of honor from Company G carried the flag-covered coffin to the Chapel of Cornelius the Centurion. Captain E. D. Smith, the post chaplain, read the short Episcopal burial service. Then Sergeant

Miller and a squad of eight men brought the body to New York, whence it was sent to Gardner's home in Illinois.

Thomas S. Nedham

Thomas S. Nedham, ninety years old, and for thirty years prominently identified with the piano trade, died Monday of heart disease, in his home at No. 23 West Eighty-second Street, New York. He was one of the organizers of the Chamber Music Club, and of the choir of the floating church for seamen, located near the Battery. He had been a violinist in the orchestra which accompanied Jenny Lind when she sang in Castle Garden.

Belle Maze Munson

Belle L. Maze Munson, wife of Frank C. Munson, died suddenly on Thursday of last week, at her home in Brooklyn. She was well known in Brooklyn musical circles, and elsewhere, as an amateur pianist. She was chairman of the music committee of the Music Study Club and a member of the Schumann and Prospect clubs. She leaves no children.

Jennie Murphy

MILWAUKEE, March 16.—Jennie Murphy, one of Milwaukee's most talented musicians, died at her home in this city on March 8. She was twenty-seven years of age. Miss Murphy received her musical education in Milwaukee, and for several years she has been a teacher, player, and a leader of orchestras. She was a composer of considerable ability.

M. N. S.

Decatur Smith

PHILADELPHIA, March 20.—S. Decatur Smith, a member of a prominent Philadelphia family and a talented musician and composer, died in a hospital yesterday from shock received by being run down by a carriage on February 19. Mr. Smith was widely known in musical and social circles and was a descendant of Admiral Decatur. He was eighty-seven years of age.

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## ZIMBALIST TO MAKE TOUR OF AMERICA NEXT SEASON

New Russian Violinist One of the Most Noteworthy Artists to Be Heard in This Country

One of the most important announcements made for next season is the engagement by J. E. Francke of Efrem Zimbalist, the young Russian, who on his first tour outside of his native land, this season, has established himself in the front rank of violinists before the European public. His exceptional attainments have long been recognized in Russia, where he has been one of the most sought-after artists.

Young Zimbalist, who is a pupil of Leopold Auer, the teacher of Mischa Elman and Kathleen Parlow, is a special protégé of the composer Glazounow. His style is described as essentially poetic and romantic, while by no means deficient in breadth and virility. So interesting is the strictly musical side of his nature that his excellent technical equipment is apt to be overlooked, excepting as a means to an end. He will begin his first American tour in the Fall.

## FLONZALEY QUARTET PLAYS

Noted Organization Appears at Kate S. Chittenden's Institute of Music

The announcement of a recital of chamber music by the Flonzaley Quartet, through the courtesy of Edward J. de Coppet, drew the largest audience of the season to the American Institute of Applied Music, Kate S. Chittenden's popular school in West Fifty-ninth Street, New York, on Friday evening last. The music rooms were taxed to their utmost capacity and the audience attested its enjoyment of the program in enthusiastic applause.

Tschaikowsky's Quartet in E Flat Minor, opus 30, No. 3, and Boccherini's Quartet in A Major, opus 33, No. 6, were the compositions chosen, and it is only necessary to say that both were played with all the beauty and varied color of tone, nicety of balance and *finesse* of phrasing and nuance that invariably characterize the work of this noted organization. It was one of the most enjoyable of the many excellent concerts given at this school this season.

Erlanger's "Aphrodite" has been heard in Nantes, and now Bruneau's "L'Attaque de Moulin" is being rehearsed there.

Vincent d'Indy's "Fervaal" is to be produced shortly at the Théâtre de la Monnaie, Brussels.



EFREM ZIMBALIST

He Has Signed a Contract for a Tour of This Country, Beginning Next Fall

### Conried to Write His Memoirs

Heinrich Conried, the retiring director of the Conried Metropolitan Opera Company, will sail for Europe during the latter part of April. After a brief stay in London, Paris and Berlin he is going to a suburb of Vienna, where he intends to spend at least three months in writing the personal memoirs of his theatrical and operatic career covering thirty-five years. While no definite plans have been announced it is said that he will spend the greater part of next Winter in New York.

## HITCH IN PLANS FOR OPERA IN BROOKLYN

Difference of Opinion on Part of Academy of Music Directors Causes Delay in Hammerstein Negotiations

Just when it began to look as if grand opera was assured to Brooklyn next Winter, a controversy has arisen among the directors of the new Academy of Music which, for a time at least, leaves the plan suspended in the air.

In the first place, there is a difference of opinion as to whether there should be a solid season of some twenty continuous nights, or whether grand opera should be presented at the Academy one night every week for about three months. In the second place there is said to be too strong a desire on the part of at least one director to turn the Brooklyn Academy of Music into a Brooklyn Institute feature.

Willis L. Ogden, chairman of the executive committee of the Academy, says that he thinks the whole matter can be satisfactorily adjusted soon, and that he himself will see Mr. Hammerstein in the near future.

The Brooklyn *Eagle* deplores editorially the hitch in the arrangements, saying that if Mr. Hammerstein would pursue the policy of giving Brooklyn the best opera, as he has given his best to his popular-priced audiences in New York, Brooklyn would turn out audiences for opera at home such as have not been seen there in many years, and continues, "the announcement for the season of opera for the Academy next Winter would aid many Brooklyn interests outside of the Academy and it should be brought about as soon as possible."

## NEW PUBLICATIONS

### "Claude-Achille Debussy"

Keys to the inner mysteries of Debussy's art are much in demand nowadays on both sides of the water, and Americans whose interest in the most radical of French composers has been stimulated by the production in New York of his "Pelléas et Mélisande" music drama will find a valuable "aid" in Mrs. Franz Liebich's "Claude-Achille Debussy," the latest addition to the series of "Living Masters of Music," edited by Rosa Newmarch, and published by the John Lane Company.

The prefatory quotation, "Music of the mystery, that embraces all forest-depths and footless, far-off places," is an eloquently suggestive summary of the work of the composer under discussion. The author is evidently a devout admirer of Debussy, but her rather

exaggerated effusiveness will be forgiven by those who cannot fully sympathize with her, for her illuminative exposition of his art ideals. The book is calculated to interest the student more than the casual music-lover, but how could a work on Debussy be otherwise?

Mrs. Liebich shows intimate sympathy with and a keen and lucid understanding of her subject. Her work, which offers a keynote to the composer's musical personality, surveys his compositional activity, culminating in "Pelléas et Mélisande," and ends with a chapter on his standpoint as a writer and critic, is a timely and excellent addition to available literature on the celebrated Frenchman.

### "Harmony and Ear-Training"

William Alfred White, professor of music at Teachers' College, Syracuse University, is the author of a new book on "Harmony and Ear-Training," published by Silver, Burdett & Co. The writer disclaims any attempt to evolve a new "Theory of Music," but at the same time refuses to follow conventions. Instead, he aims, in the words of the preface, at "a plain presentation of the actual facts and effects in music, based upon the universal use of musical material by composers."

Mr. White has succeeded in producing a work that makes many rough places, peculiar to the subject, smooth, for which he will earn the gratitude of many a student. This work should become a popular and widely used text-book.

### "The Adult Male Alto"

Brimful of interesting and instructive information is a recently published book on "The Adult Male Alto, or Counter-Tenor Voice," by G. Edward Stubbs, the organist and choirmaster of St. Agnes's Chapel, Trinity Parish, New York, who has produced many helpful works on choir training. The author writes authoritatively, as the result of wide experience, and his latest book can be warmly commended alike to musicians and laymen.

### The Maiden's Prayer

Walter Damrosch tells of a matron in Chicago who, in company with her young nephew, was attending a musical entertainment.

The selections were apparently entirely unfamiliar to the youth; but when the "Wedding March" of Mendelssohn was begun he began to evince more interest.

"That sounds familiar," he said. "I'm not strong on these classical pieces, but that's a good one. What is it?"

"That," gravely explained the matron, "is the 'Maiden's Prayer.'"*—Harpers Weekly.*

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## OBERHOFER SCORES A DISTINCT SUCCESS

### Minneapolis Audience Cheers Him for Reading of Beethoven Symphony

MINNEAPOLIS, March 18.—The closing evening concert of the fifth season of the Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, Friday evening, was a memorable one in many ways.

For the first time in the city Beethoven's great Ninth Symphony was given by the Philharmonic Club and a quartet, including Mme. Eva Kileski, soprano; Christine Miller, contralto; Reed Miller, tenor, and Arthur Middleton, basso, assisting.

For twenty-five years Mr. Oberhoffer has studied the great symphony, hearing it whenever possible under the famous directors, and he brought to the interpretation all the results of this study, combined with the deepest love and reverence for the great composer, and he conducted as though inspired.

The orchestra has rarely, if ever, played so well. Chorus and soloists also sang with the same spirit and after the closing movement, given by the combined forces with superb effect, the vast audience cheered and shouted "Brava's" and when the chorus and orchestra cried "Oberhoffer, Oberhoffer, he's all right," the audience took up the strain and for a few moments there was a demonstration rarely witnessed in Minneapolis.

The first part of the program was also Beethoven, including the "Egmont" Overture, op. 84; suite from the ballet "Die Geschoepfe des Prometheus," op. 43, Carlo Fischer playing the cello obligato beautifully. The wood-wind choir scored a success with a Rondino.

The terzetto, "Tremate Empj, Tremate," gave Mme. Kileski, Reed Miller and Arthur Middleton some opportunity to manifest their artistic standing and merit.

No definite plans have been made for the next season except to select president of the orchestral association. E. L. Carpenter has announced that the best artists obtainable will be engaged and Mr. Oberhoffer intends the concerts shall attain an even higher artistic standard.

After the concert the members of the orchestra gave a banquet in honor of Mr. Oberhoffer and presented him with a beautiful solid gold-headed cane.

E. B.

### Mrs. Helen Allen Hunt Sings in Drama

BOSTON, March 23.—Mrs. Helen Allen Hunt, one of Boston's successful contraltos, sang an important solo part in the production of the drama, "The Sign of the Cross," which opened Monday at the Boston Theatre for a two weeks' engagement prior to the season of grand opera at that theatre by the Conried Metropolitan Opera Company.

D. L. L.

Alice Verlet, the French soprano, who is known in this country, has been singing in "La Traviata" at the Opéra Comique, Paris.

I hope to find the opportunity of shaking

your hand with the sympathetic gratitude which I feel toward you here, so far away.

CLAUDE DEBUSSY.

Mr. Hammerstein also received an expression of the composer's appreciation a few days later in the form of the following letter:

"I trust you will find in these few lines the expression of my sincere gratitude to you for having dared to present "Pelléas et Mélisande" in America. It is particularly a happy event that success has come to you after your effort, which, quite apart from my personal feeling, helps the cause of French music."

"With my cordial thanks, be assured of my highest appreciation. CLAUDE DEBUSSY."

The impresario has announced that "Pelléas et Mélisande" will be a feature of next year's répertoire, also.

Geraldine Farrar modeled her coiffure as Nelly on that affected by Otero, the celebrated Spanish dancer.

## CONDUCTOR CAMPANINI OFF DUTY



Though Cleofonte Campanini does not look like Theodore Roosevelt when he is directing performances of grand opera at the Manhattan, the resemblance is not wanting when the hard-

worked conductor is attired in his hunting costume on a holiday jaunt in Italy. The accompanying illustration is from a photograph taken of him with his favorite dog at Lake Maggiore.

### DEBUSSY THANKS CAMPANINI

Composer of "Pelleas and Melisande" Appreciates Conductor's Work

Sig. Campanini has received the following letter from the composer of the opera "Pelléas et Mélisande":

80 Avenue du Bois de Boulogne,  
Sunday, 8 March, '08.

Dear Sir—The newspapers of New York have said—the fact is so unusual as to be remarked—that you have displayed the skill of a master in the direction of "Pelléas et Mélisande."

I know personally that it is not enough to be a good orchestral director to succeed in this respect. The orchestration of "Pelléas" is a frail piece of architecture which, however, supports the work and expresses its feeling. It is therefore the artist as well as the orchestral director that I hasten to congratulate and to thank for his precious collaboration.

I hope to find the opportunity of shaking

your hand with the sympathetic gratitude which I feel toward you here, so far away.

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## FEDERATION AIDING NATIVE COMPOSERS

### Much Interest in Contest of the Organized Musical Clubs

MEMPHIS, March 23.—The following announcements were made to-day by the press secretary of the National Federation of Musical Clubs:

As the date of the biennial draws nearer interest is growing among American composers. Almost daily requests for further information as to conditions of the contest are received at the office of the press secretary. Many requests come from American composers who are at present living or studying abroad, while not a few are from American-born foreign composers, these being eligible also.

The American Composition Committee, Mrs. Jason Walker, chairman, gives flattering report of the contributions received from federated clubs for this fund, and although the offer is less than one year old and there is another year in which to make these contributions, the sum of \$1,000 has been subscribed for the prizes. Many of the active clubs are yet to be heard from and it is believed that the required sum will be easily reached.

Myron W. Whitney, Jr., basso, assisted by Eleanor Scheib, accompanist, gave a recital in Music Hall, Chicago, under the auspices of the Amateur Musical Club on March 9. Twenty-one numbers were excellently rendered from the following composers: Brahms, Carpenter, Wolf, Weber, Lalo, Debussy, Bizet, White, Gounod, Hildach, Huhn, Metcalfe and Parker.

On February 26 the Ladies' Music Club, of Topeka, Kans., gave an interesting program of Spanish dances and gypsy music. The arrangement of the program was in charge of Miss Tracy.

The Wednesday afternoon Musical Club, of Bridgeport, Conn., gave an artists' concert on March 11, with Edward Johnson, tenor, Emilio De Gogorza, baritone, and Martina Johnstone, violinist, as attractions.

The St. Cecilia Society, of Grand Rapids, Mich., presented a song recital on March 3 with Marion Green, baritone. March 13 was "Flower Day" and the following named ladies were on the committee in charge: Mrs. D. W. Giddings, Mrs. J. K. V. Agnew, Mrs. Frederick Wilcox and Mrs. Charles Trowbridge.

The Friday Musical Club, of Boulder, Colo., gave its ninth charity concert in February.

Members of the Philomel Club, of Warren, Pa., are studying for the March lesson "Woman in Music." The March concert was made up entirely of numbers from women composers.

George Arnold, a talented violinist, and active member of the Beethoven Club of Memphis, Tenn., is spending the year abroad, where he is studying with Ysaye.

N. N. O.

The progressive director of the opera at Buenos Aires, M. Bonetti, has secured the rights of the French operas "Thaïs," "Ariane," "Manon" and "Mignon" for next season. He will also give them in Montevideo.

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## ANOTHER AMERICAN SINGER HAS HER "CHANCE"

Rita Fornia Scores When She Is Called Upon Suddenly to Take Mme. Eames's Place

Many are the voices heard for the first time in opera in New York this season, but the possessors of none of them has been made happier, through an unexpected opportunity and the knowledge that she had "made good," than was Rita Fornia, of the Metropolitan Opera House, who, at the last moment took the part of *Leonora* in "Il Trovatore" a week ago last Thursday when Mme. Emma Eames was unable to appear.

Miss Fornia was veritably radiant with delight over the criticisms that she had won when I saw her at her apartments in the Hotel Remington in West Forty-sixth Street, the day after her triumph. The flowers that her rejoicing friends had sent her were all about the room, where she sat and told me of the momentous adventures of the night before.

The young woman might have finished her first season at the Metropolitan as much a stranger to New York audiences as when she first came here had it not been for the illness of Mme. Eames. It was a quarter past six on Thursday night when one of the officials of the opera house called up Miss Fornia on the telephone and asked her if she could sing *Leonora*. It was a part in which she had never before appeared. She had been studying it, but had not yet had an orchestral rehearsal. Youth possesses nothing if not confidence in itself and Miss Fornia replied that she not only could, but would.

There was no time to make the usual announcement of the change on the programs, or on the posters outside, and it was not until the usual explainer of unpleasant difficulties came upon the stage to "beg the indulgence" of the audience, that it was known that there was to be any substitution. The first act was not yet over, as all the critics agreed next day, before that audience realized that it had no need to exercise this indulgence and also realized that they were hearing a performance of *Leonora* high-class in every particular, both in acting and in singing.

"They were all so good to me," said Miss Fornia. "I really could not help but succeed. Mme. Homer was lovely and I cannot say too much of the way in which Mr. Caruso sought to support me all through the evening. It gave me so much encouragement and really inspired me."

Previously in New York this year, Miss Fornia had been heard only as the *Geisha Girl* in "Iris" and as one of the *Walkueren* in "Die Walküre."

## Mme. Cumming to Sing in Newark

NEWARK, N. J., March 23.—Arrangements have been perfected for the Lenten concert to be given in Wallace Symphony Hall on April 3, by Mme. Shanna Cumming, soprano, and Emil Hoffman, baritone. The program will include these songs for soprano: Handel's "Qual Fur-falleta," an aria from Mozart's "Magic Flute," Spohr's "Die Stille Nacht," Bizet's "Vieille Chanson," Willoughby's "I Mind the Day," Van der Stucken's "Oh! Come with Me," Bruno Oscar Klein's "My Lovely Beloved" and Parker's "The Lark Now Leaves His Watery Nest"; for baritone: Giordani's "Caro Mio Ben," Hahn's "L'heure Exquise," Gounod's "Des Possente," and songs by Franz, R. Strauss and Bauman.

The new quartet that is being organized in Berlin by Henri Marteau will be known as the



RITA FORNIA

From a Snapshot Taken by Richard Conried, the Impresario's Son, in Europe

Philadelphia had heard her in better parts. One day Mr. Conried asked Miss Fornia to come to the Metropolitan and sing for him. She went with a roll of music and among other things sang "Una voce poca fa" from "Il Barbier di Siviglia." She had sung the part in German and she sang the aria in that language on this occasion.

Mr. Conried was sufficiently impressed to ask her to learn the rôle in Italian, and the young singer went to work. In less than a week afterward, Mme. Sembrich became indisposed. "Il Barbier di Siviglia" had been announced for production in Philadelphia on a Tuesday evening. The night before, Miss Fornia was asked if she would be willing to take the part. Her pride forced her to say "yes," but she confessed that she had to stay up all night to study it. As *Donna Elvira* in "Don Giovanni" she also sang in Philadelphia without a rehearsal.

Speaking of her career, which has not been a long one, she told me of her birth in San Francisco and the discovery that she had a voice when she was very young.

Marteau-Becker Quartet, named after the violinist and his 'cellist, Prof. Hugo Becker.

## Victor Harris's Chorus Sings

The St. Cecilia Club, conducted by Victor Harris, gave its second private concert of the season Tuesday night at the Waldorf-Astoria. The club has more than 200 members, who were assisted by the New York Symphony Orchestra, Berrick Van Norden, tenor, and Bertram Fox, piano accompanist. A feature of the concert was the presentation for the first time of "The Fate of Princess Kiyo," a Japanese cantata for chorus, composed for and dedicated to the St. Cecilia Club by Henry K. Hadley, the American composer, now in Germany.

At the National Theatre in Rome a new operetta, "Il Caporal Susine," by Luigi Dall'Arme has just been given with success.

Sings "Leonora" at the Metropolitan and Proves Herself to Be an Artist of High Attainments

"Patti came to San Francisco and I was wild with desire to go on the stage and be another Patti, but my father wouldn't hear of it. He finally consented that I go to New York and here I met Emil Fischer, who insisted that I should go abroad and I sent so many telegrams to my father that he sent me the money to go for six months.

"I studied in Berlin and my teacher thought I was a coloratura soprano. My voice is a mezzo-soprano. At any rate, I made my débüt in the coloratura rôle of *Eudaxia* in 'La Juive.' This was at Hamburg and in the company at that time were Marion Weed and Carl Burrian. I also sang at this time *Rosina* in 'Il Barbier di Siviglia' and *Inez* in 'L'Africaine' and the *Queen of the Night* in the 'Magic Flute.' I sang this rôle to the usual transpositions, making E flat the highest note.

"I soon discovered that this coloratura singing was ruining my voice, and I went to Paris and began to study anew. The next time I made my débüt as a low soprano.

"One night with the Savage Opera Company all the sopranos and contraltos but myself had the grip. I was announced to sing *Elizabeth* in 'Tannhäuser.' The woman who was to have sung *Venus* was indisposed, so I sang both *Elizabeth* and *Venus*. I changed my wig after luring *Tannhäuser* and became a noblewoman. In the last act I changed my wig again and slipped a pink silk dress over my *Elizabeth* robe and again became *Venus*. It was an exciting evening for me. In San Francisco I once sang *Nedda* and *Santuzza* in the same night.

"Mr. Conried heard me while I was singing in Brooklyn and I was given a hearing at the Metropolitan, singing 'Dich Theure Halle' and another air. People make fun of Brooklyn sometimes, but it was certainly through my appearance there that I happened to become a member of the Metropolitan Opera Company. Now that I have had my chance before an audience of the most influential opera house in the world, no one can be happier than I."

As I was leaving, a friend of Miss Fornia came in.

"Well my dear," she said, "I didn't come last evening because you said you were going to 'Il Trovatore.' Did you go?"

"Yes," said Miss Fornia, "I was there." LEE.

## What Music Does to One

An instrument designed to indicate just what effect is produced on the physical being by different forms of music was exhibited at Carnegie Hall on the evening of Wednesday, March 25, by James C. Homans. The National Society of Musical Therapeutics was represented. The instrument records nervous and circulatory pressure under varying emotions.

## Campanini Makes a Speech

Cleofonte Campanini was given an ovation at the Manhattan last Sunday at the last of the Sunday concerts. After the finale of the third act of "Aida" the conductor was repeatedly called back to the stage and a speech was demanded of him. Finally he said:

"I do not speak English, but I thank you very much."

## DAVID BISPHAM SINGS AT THE HIPPODROME

American Baritone Appears as the Soloist of Manuel Klein's Sunday Concert

At the concert given at the New York Hippodrome last Sunday night by Manuel Klein and his orchestra of seventy-five, the special feature was the singing of David Bispham, the well-known baritone.

Mr. Bispham was down for two groups during the course of the evening, the first of which, consisted of Handel's familiar air "O Ruddier than the Cherry" and the prologue from Leoncavallo's "I Pagliacci"; the second, of Walter Damrosch's setting of "Danny Deever," an old favorite of Mr. Bispham; Sullivan's "Lost Chord," and the old Irish song, "The Stuttering Lovers." Mr. Bispham was in his best form, his resonant voice filling the vast spaces of the Hippodrome with telling effect. As usual, his distinctness of enunciation was by no means the least noteworthy feature of his singing. The numbers he had selected made demands of a comprehensive nature on the interpreter's technical skill and art, but Mr. Bispham was uniformly successful in all of them and was rewarded by rounds of enthusiastic applause. For his second group of songs Harold Osborne Smith played the piano accompaniments.

The orchestra's numbers were diversified enough to appeal to every taste and the performance of them seemed to give pleasure. The prelude to "Die Meistersinger" was followed by an excerpt from "A Waltz Dream," a "Merry Widow Waltz Nightmare," by Ludomir Thomas, Edward German's "Nell Gwynne" Dances, Tchaikovsky's "1812" Overture, Blair Fairchild's symphonic poem "East and West," and Mr. Klein's march, "The Proud Prince," to which list was added Thomé's "Simple Ave" as a mandolin solo.

## Campanini Pushed the Wrong Button

Giuseppe Campanini, the distinguished baritone, tells of an amusing experience he had while traveling in a Pullman, West, recently, to fill some concert engagements. "I had retired to my stateroom about ten o'clock," he relates, "and was in bed but a short time when I noticed that the room was both draughty and chilly. The porter assured me that he would investigate the matter and came back with an extra blanket, saying that it was impossible to give the room more steam as the thermometer registered normal heat.

"It remained cold all night and in the morning I was still chilly. On returning from breakfast, I found the porter smiling as only a porter can smile. He came up to me and between his chuckles said:

"Boss, you pushed the wrong button. You started that electric fan, and it's been spinning all night."

## Adolphe Borschke's Success

Adolphe Borschke, the gifted Viennese pianist, who toured this country last season, has been meeting with great success in Egypt, according to advices just received in New York. Besides being presented to the Khedive at Abdeen Palace, he gave a recital in Cairo, at which his program was reviewed in the local papers by enthusiastic critics.



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## Montreal Oratorio in Two Concerts

Well-Known Soloists Assist F. H.  
Blair's Chorus in Fine  
Programs

MONTREAL, March 17.—The two concerts of the Montreal Oratorio Society, F. H. Blair, conductor, were given on Wednesday and Thursday last in the Lyric Hall with the assistance of Kelley Cole, tenor; Clifford Wiley, baritone, and Mme. Legrand Reed, soprano.

The first performance brought forth Coleridge Taylor's "Hiawatha" by the Oratorio Society and the Montreal Symphony Orchestra. It was marred to a considerable extent by the poor work of the orchestra and its too persistent loud playing. But the concert of the 12th was exceedingly enjoyable. The program was of a miscellaneous nature; the first part was filled up with vocal and instrumental numbers by the soloists, and the second part gave an opportunity to hear Mendelssohn's Forty-second Psalm, with piano and harmonium, which replaced the orchestra advantageously.

Clifford Wiley sang the prologo to "Pagliacci" in a remarkably characteristic manner, and later sang a group of songs by Willeby, Browne and White, in all of which he was very successful.

Mme. Legrand Reed extended the circle of her numerous admirers by singing "D'Art et d'Amour," from Puccini's "Tosca," songs by Hammond, Mrs. Beach and Rogers, and the solos in the Forty-second Psalm. Her voice is exceedingly pure, especially in the upper register, and she keeps it under perfect control.

Kelley Cole was in excellent mood and he sang better than ever before here. His contributions comprised numbers by Schubert, Wolf, Liszt, Sullivan, Morse and Hummel. His artistic rendering is well known everywhere and need not be described over again. He was accompanied to perfection by Ethel Cave Cole, his wife. The three vocalists were all encored with enthusiasm. Percy Colson showed skill and good interpretative insight in Svendsen's "Romance" and Hubay's "Czarda." The accompaniments were played by Lynwood Farnham and Frederick H. Blair, alternately, and both were appreciated by the artists, who insisted on their bowing to the public with them.

The society showed careful training in Mendelssohn's Psalm. The finish was delicate, the nuances well observed, and good ensemble marked their part of the performance. C. O. L.

A "concertstück" for harp and orchestra by Gabriel Pierné, composer of "The Children's Crusade," was played recently in Manchester, England, and pronounced a most attractive work.

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## MINNEAPOLIS HAS A NEW WOOD-WIND QUINTET



### THE MINNEAPOLIS SYMPHONY QUINTET

Max Guetter, flute; Achille Hyman, bassoon; Robert Minsel, French horn; Salvadore Nivello, clarinet, and Rudolph Seidl, oboe

MINNEAPOLIS, March 23.—One of the most interesting features in local music life this season has been the Symphony Quintet of wood-wind instruments, comprising all the wood-wind soloists of the Symphony Orchestra. The personnel is as follows: Flute, Max Guetter; bassoon, Achille Hyman; French horn, Robert Minsel; clarinet,

Salvadore Nivello; oboe, Rudolph Seidl. The first concert of this organization was given on March 3, when Reicha's Quintet in E Flat Major, Sobeck's Quintet in F Major and Reinecke's Sonata, for piano and flute, were presented before a large and enthusiastic audience. The work of the organization showed it

to be a combination of experienced and skilled players. The exceptional capacity for the expression of tone colors afforded by the wood-wind instruments was exemplified strikingly on this occasion. A series of concerts is now being planned for next season and local music-lovers predict marked success for the organization.

### Max Landow's Success in Omaha

OMAHA, March 23.—Max Landow, the well-known pianist, who has settled in this city, recently presented a brilliant program of Chopin, Schubert, Schumann, Liszt, Rubinstein, Arensky and Sgambati numbers at a recital in the First Baptist Church, making a most favorable impression. Mr. Landow came here with testimonials from Karl Klindworth, of Berlin, Gustave Hollaender, royal professor and director of the Stern Conservatory in Berlin, and with highly laudatory testimonials from the leading German papers. Mr. Landow is playing the Mehlhain piano at his appearances here.

and "The Two Grenadiers." Though he sang "badly out of tune," the audience gave him a tremendous ovation.

### Haensel and Jones to Move

Messrs. Haensel and Jones, musical managers, will on April 1 move from their present location at No. 542 Fifth Avenue to their new suite of offices at No. 1 East Forty-second Street. The business of this firm has within the past two years grown to such an extent that they require more commodious offices.

The Hungarian boy pianist, Ernst Lengyel von Bagota, who caused much excitement among London music-lovers last Fall, played Liszt's Concerto in E Flat at the first Halle concert in Manchester, England, a few days ago.

### Bertha W. Swift's Boston Musicale

BOSTON, March 23.—Pilgrim Hall, on Beacon Street, was filled Tuesday afternoon with an enthusiastic audience on the occasion of a musical by pupils of Bertha Wesselhoeft Swift, one of Boston's successful sopranos and teachers. The pupils were assisted by Charles F. Hackett, tenor, and excellent accompaniments were played by Margaret Gorham. The first half of the program was made up of quartets and solos from Liza Lehmann's "Daisy Chain," in which Susie Grinnell, soprano; Edith Swift, contralto; Mr. Hackett, tenor, and Louis Macy, bass, took part. In the second half of the program Miss Grinnell, Mr. Macy, Myra Safford, soprano, and Edith Swift presented miscellaneous numbers. These pupils all show evidences of careful training and it is apparent that their teacher is accomplishing excellent results. D. L. L.

**GIFTED CONTRALTO PLEASES ST. PAUL**

Christine Miller Gives Delightful Recital Before the Schubert Club

Club

ST. PAUL, March 17.—Christine Miller's recital before the Schubert Club Wednesday was one of the choicest treats of the St. Paul musical season.

The fine quality of the contralto's voice, the sincerity of the artist and a notable versatility in style were enhanced by a rare personal charm, qualities to which her audience yielded an unconditional surrender.

The opening group of songs, consisting of "Meine Liebe ist Grün" and "Feldesamkeit" by Brahms, "Zueignung" by Richard Strauss and Schumann's "My Heart's in the Highlands" was sung with a purity of tone and chastity of style bespeaking the singer's refined artistic sensibilities, as did, also, the Schumann Cycle "Frauenliebe und Leben," delivered with care and exquisite charm. A third group opened with the French song, "L'Heure d'Or" by Holmes, which was followed by "Es fiel ein Reif" by Österstrom, "Logno" by Tosti, "It Was the Rose" by Franz and an "Irish Love Sung" by Lang.

The singer's last numbers included "The Nightingale's Song" and "The Woodpecker" by Nevin; the ancient Celtic melody, "Och, Och Mar Tha Mi"; the old Scotch song, "The Auld Fisher," and Homer's "How's My Boy?" which brought forth the acclamations of an audience moved by the force of the singer's dramatic temperament. Edith McMillan gave efficient and sympathetic support at the piano.

This recital was the occasion of Miss Miller's first appearance in St. Paul. That it will not be her last was plainly prophesied in the universal



CHRISTINE MILLER

Pittsburg Contralto Who Gave a Recital in St. Paul Recently

expression of a desire to hear her again, an attitude of the public which has already led to preliminary arrangements for a return engagement.

F. L. C. B.

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Yours very truly,

B. M. SIMS,

Director of Music, Rochester College, Rochester, Ind., March 15, 1908.

**Boston Musicians in Rowley, Mass.**

BOSTON, March 16.—Eben Howe Bailey, the organist and composer, of this city, was the musical director of a concert given in Rowley, Mass., last Thursday evening. The program was given by Mrs. Emma Howe Bailey, soprano; Margaret English, contralto; J. H. Wetmore,

tenor, and Bert O. Wetmore, baritone. The quartet sang selections by Pinsuti, Donizetti and one of Mr. Bailey's excellent quartet compositions, "Some of These Days When the World Turns Round." Mrs. Bailey sang Eva Del Acqua's "Villanelle," a duet, with Miss English, and a trio with the Messrs. Wetmore. There was a large and appreciate audience and the concert was in every sense a success.

D. L. L.

Richard Strauss conducted the first performance of his "Salomé" in Warsaw recently, and the following day when he directed an orchestral concert he received an ovation.

Ferruccio Busoni was warmly received in Paris as soloist of the last orchestral concert given by Pierre Sechiari.

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**OPERA TO BE GIVEN ON SUNDAY AT MANHATTAN**

No More "Popular Price" Saturday Nights  
After This Season—Zenatello  
Reengaged

Oscar Hammerstein announced last week that with the close of this season next week "popular price" Saturday evening opera will disappear from the Manhattan's schedule. Instead, the Sunday evening concerts will in future give way to performances of opera with costumes and all scenic accessories at the present Sunday-concert prices. Saturday night will be added to the regular subscription performances at the higher scale of prices.

The impresario contends that the law recently passed by the New York Board of Aldermen, allowing musical and educational performances, offers no obstacle to grand opera on Sunday. He intends, moreover, to continue grand opera at low prices during the Spring and Summer next year, and will engage a special company for that purpose when he goes to Europe at the termination of the present season.

As a result of the petitions addressed to the French Government, Mr. Hammerstein may be rewarded for the propaganda he has made in this country for French opera this season by being made a knight of the Legion of Honor. One petition is signed by French artists and members of the French colony in New York, headed by Hector Dufranne, Charles Dalmores, Emma Calvé, Mary Garden, Jeanne Gerville-Réache and Victor Maurel. The other has been circulated among the Americans and signed by Mr. and Mrs. Clarence Mackay, Mr. and Mrs. Alfred G. Vanderbilt, the Whitneys and the boxholders and subscribers to the Manhattan.

Giovanni Zenatello, the tenor, has renewed his contract for another year at the Manhattan.

**"MISSA SOLEMNIS" BY BALTIMORE SINGERS**

**Bach Choir in First Performance of Beethoven Work in That City**

BALTIMORE, March 15.—Beethoven's magnificent choral work, "Missa Solemnis," in D major, was brilliantly rendered by the Bach Choir at the Peabody Conservatory Tuesday evening under the direction of Harold Randolph. This was the first performance of this work in Baltimore and much praise is due Director Randolph and all the participants who contributed to the success of the concert. The choir was supported by the Philadelphia Symphony Orchestra.

The violin solo in the "Benedictus" was charmingly played by Concert-master Thaddeus Rich, and the soloists were Elizabeth Dodge, soprano; Janet Spencer, contralto; Reed Miller, tenor, and Tom Daniel, bass. There was intense enthusiasm at the conclusion of each part of the mass.

This is the fourth season of the Bach Choir, which is composed of prominent Baltimore singers. The Baltimore Sun said of the concert: "For the first performance of such a colossal piece of choral literature it may well be said that the Bach Choir did nobly. From beginning to end the singing was characterized by remarkable smoothness and coherence, excelling in precision of attack, enunciation and other essential qualifications. Great credit is due the director, chorus, soloists and orchestra alike." W. J. R.

**Mme. von Niessen-Stone's Musica**

Matja von Niessen Stone, the eminent vocal teacher, of the Institute of Musical Art, gave a musicae at her residence in West Seventy-fourth Street on Tuesday, March 17. A fashionable audience attended. An interesting program of fourteen numbers was rendered by her young and promising pupils, Misses Batterson, Dain, Brown, Crosby, Jones, Morgenthau, Conner, Barrington, Carpenter, Braun and De Bow. The closing selection was Schubert's "Ständchen," charmingly rendered. The solo was taken by Mme. Niessen-Stone, who was assisted in the chorus by her pupils.

**Malvina Herr's Recital**

Malvina Herr, pupil of Gustav L. Becker, assisted by Mabel Davis Rockwell, soprano, gave a piano recital at the home of Mr. Becker on the afternoon of Saturday, March 14. Miss Herr played classic and modern selections, while Mrs. Rockwell sang pieces by Hugo Wolf, Massenet, Nevin and Woodman.

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## ECHOES OF MUSIC ABROAD

"STRAINED relations" mildly describes the feeling now existing between Ferruccio Busoni and the Vienna Society of Friends of Music, as proprietors of the Conservatory in the Austrian capital. It seems now that the pianist has not found his position at the head of the "Meisterschule" as congenial as he had expected. The directors are dissatisfied with his irregularity in giving lessons, as instead of keeping to the hours fixed, he has shown a disposition to give lessons daily for a fortnight, perhaps, and then none the next fortnight, and so on, according to the interruptions caused by his concert engagements. Then came his long absence after his recovery from illness in February. No open exception was taken until a letter was received from him stating that there was a prospect of his returning in April. The directors consider that they no longer are bound to recognize the contract, in view of his violation of it. Busoni, on the other hand, denies that he has broken it, and bitterly resents the charge. At any rate, he will not remain with the Conservatory after this season, but will probably return to Berlin.

Both Godowsky and Rosenthal have been considered to succeed him by some of the directors, while others favor the abolition of this department, which was established when Emil Sauer was annexed to the faculty. As for Rosenthal, he has stated that on no account will he abandon his career as a pianist to take up teaching. Godowsky is an equally unlikely suggestion.

\* \* \*

VIENNA will be *en fête* operatically all through May in celebration of the sixtieth anniversary of Emperor Franz Josef's coming to the throne. During the latter half of the month there will be special performances at the Court Opera, in which Alessandro Bonci will appear, and before that there will be festival performances at the People's Opera of "Lohengrin," "Figaro's Hochzeit," "Tannhäuser," "Fidelio" and "Don Giovanni."

Among the artists engaged for these performances are Martha Leffler-Burckard, now at the Metropolitan; Katherine Fleischer-Edel, who was at the Metropolitan last year and is now in Hamburg again; Minnie Von Nast, of the Dresden Opera; Marguerite Siems, of Prague; Henri Albers, of Paris, and Alfred Von Bary, of the Dresden Opera.

Dr. Von Bary, by the way, received an offer to come to the Metropolitan next year, but has declined it.

\* \* \*

SIMULTANEOUSLY with the announcement of the formation of the Paris Oratorio and Symphony Society for the purpose of familiarizing the French public with the works of American composers, comes the announcement that a German-American Society has just been organized in Berlin, which will aim at drawing the composers and artists of the Fatherland and the New World closer together. Under Director Salins the programs will be devoted primarily to German and American works, though the horizon may be extended in time.

THE trouble which has been brewing for some time between Felix Weingartner, the new director of the Vienna Court Opera, and Intendant von Hülsen, of the Berlin Royal Opera,

his duties in Vienna, and some weeks ago the management stopped his salary, contending that it was legal to withhold it because of his failure to fill his part of the contract. Weingartner thereupon annulled the contract.

At the last symphony concert bulletins were posted inside of the Royal Opera House stating that Weingartner's contract had been broken and that he never again would be allowed to wield a baton there. Weingartner has replied

named Mendzinski will be imported from the Stockholm Court Theatre in the Fall, while the Cologne Opera has been levied upon for Franz Petter as a lyric tenor.

Vienna has shown more enthusiasm for d'Albert's "Tiefland" than any other city where it has been produced, which may have been due in part to the excellence of the cast, with Frau Gutheil-Schoder, Erik Schmedes and Demuth in the leading rôles. The composer and his librettist, Rudolf Lothar, were both present on the first night to receive the audience's homage.

\* \* \*

FEBRUARY'S schedule at the Opéra Comique, Paris, shows six performances of Erlanger's "Aphrodite," which is to be given at the Manhattan next year; five of Massenet's "Werther," four of "Carmen," three each of "Ghyslaine," "La Habanera," "Cavalleria Rusticana" and "Fortunio," two each of "Lakmé," "La Fille du Régiment," "La Bohème," "Madam Butterfly," "Galathée" and "Manon," and single performances of "Mignon," "La Traviata," "Iphigénie en Aulide" and "La Legende du point d'Argentin."

\* \* \*

ITALIAN tenors seldom retire from the stage nowadays with shallow pockets. There is generally a picturesquely located villa somewhere down in the boot-shaped country to which they can withdraw between seasons to hold communion with themselves and count their money and later on to enjoy their sunset days. Bonci, Caruso, Zenatello—not one of them within sight of the "farewell" age—already own ideal residences in Bologna, Florence and Verona, respectively. Bassi, too, has an imposing Florence retreat. Masini, a tenor of note throughout Europe, one of sunny Italy's elder sons, has decided at last to bring his public career to an end with a series of special appearances at the Italian Opera in St. Petersburg, and he, too, now full of years and riches, has a handsome villa at Vomero, Naples, in readiness.

\* \* \*

A BERNE audience gave Marguerite Sylva ten curtain calls after the last act of "Faust" a few nights ago, when the former light opera star made her débüt in the Swiss capital as Marguerite. Mme. Sylva, or Mrs. William D. Mann, as her friends know her, is still a member of the Opéra Comique Company in Paris.

\* \* \*

CHARPENTIER'S new opera, which is to be produced at the Opéra Comique this Spring, bears the title "La vie du Poète." The directors of the Opéra tried to secure the rights, but the composer preferred the stage where his "Louise" was launched upon its successful career.

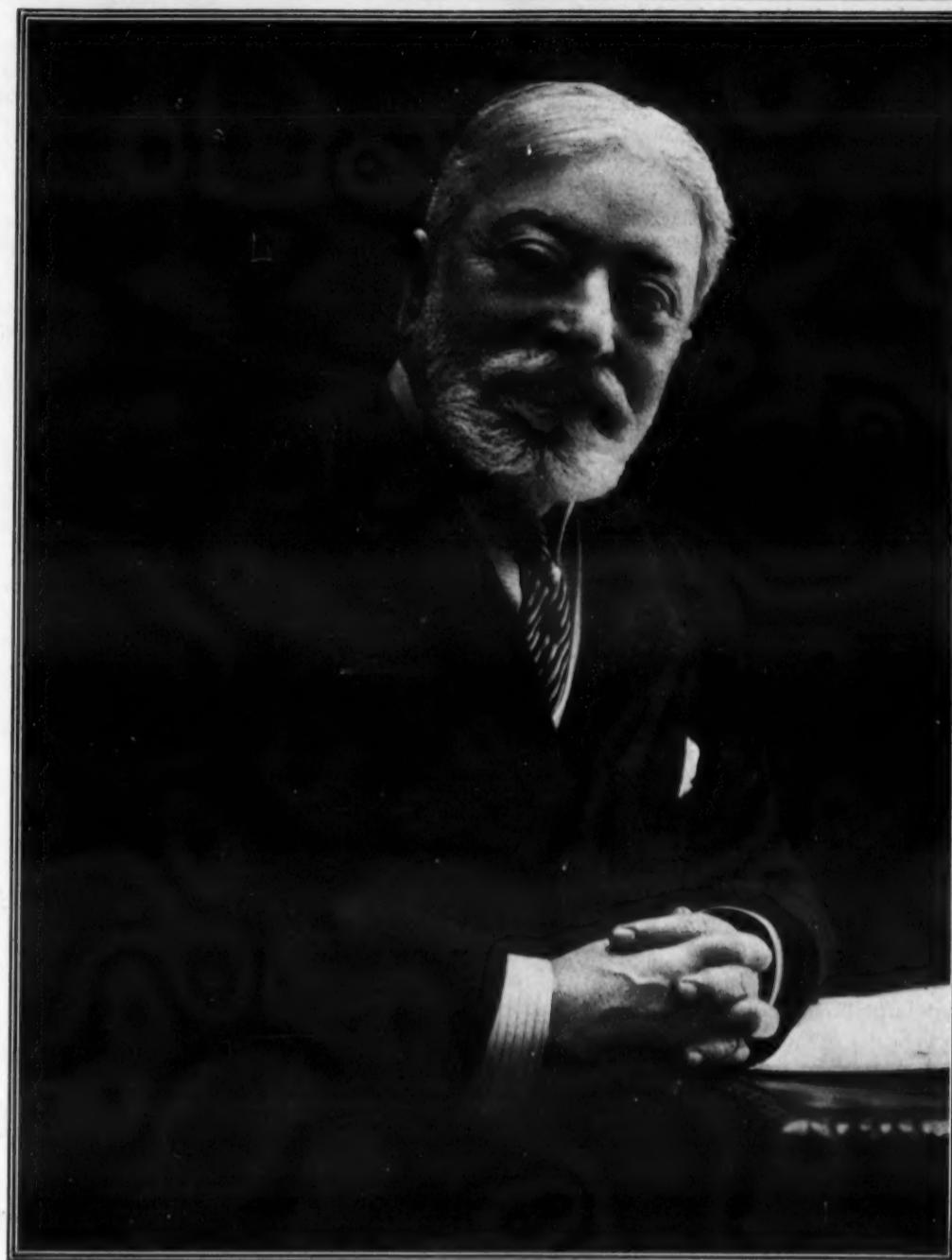
\* \* \*

THE seventeen-year-old Canadian violinist, Kathleen Parlow, on whom the German critics have exhausted their laudatory adjectives, is extending her success through the Netherlands. She has just made her débüt in The Hague and given two recitals in Brussels. She and Mischa Elman are doing for their teacher, Leopold Auer, what Kubelik and Marie Hall did for Sevcik a few years ago.

\* \* \*

DESPITE her name, a soprano named Bawlers made a great success in Massenet's "Thérèse" in Algiers recently. The singer is described as "tragique et émouvante."

J. L. H.



FRANCESCO PAOLO TOSTI

A name familiar to concert-goers all the world over is that of Francesco Paolo Tosti, the composer of many English and Italian songs, among them the popular "Good-bye." Born in Ortona, Abruzzi, nearly sixty-two years ago, he has spent more than half his life in London, where he has had a large clientele in aristocratic circles. For many years he was singing teacher to the royal family.

has come to a head. For several years Weingartner has conducted a series of ten subscription concerts of the orchestra at the Royal Opera in Berlin every season at a salary of \$3,000 a year. These concerts have ranked among the most brilliant events in Berlin's music calendar. It has always been difficult to secure seats either for the concerts or for the public rehearsals. This season Weingartner has missed several of the concerts, owing to his absence in England and

that he has taken the matter to the courts and will have it threshed out till he is vindicated.

Weingartner is gradually completing his roster of singers for the Vienna Opera. Every week three or four new engagements are announced. The latest include Hedwig Francillo-Kaufmann, the coloratura soprano, at one time of the Munich Court Opera, then of the Berlin Royal Opera, after that of the Berlin Komische Oper and latterly again of the Royal Opera. A heroic tenor

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New York, Saturday, March 28, 1908

**"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

NATIONALISM IN ART

Last Sunday, in the *New York World*, Reginald DeKoven, the composer and critic, published a very interesting article, in which he took the ground that the absence of nationalism in art in this country hurts music.

"Paris is to-day," says Mr. DeKoven, "a great art-producing center, and this is because the French, in all matters pertaining to art, are so distinctly and intensely national. To the French, French art is better than any other kind of art, and in order that French art may be encouraged the Frenchmen will go so far as to exclude the art of other nations, even if this incurs the charge of provincialism and artistic narrow-mindedness."

Mr. DeKoven contrasts this attitude of the French with our own attitude to native dramatic and musical authors who, he says, are constantly brought face to face, to their discouragement and sorrow, with the eternally repeated question, "Can any good come out of Nazareth?" and the equally frequent insinuation about "the prophet in his own country."

"A glance at our concert programs shows how little influence the American composer has, or how little popular interest attaches to his doings," continues Mr. DeKoven. Walter Damrosch, a composer himself, carefully avoids as far as possible the American composer in making up his programs. The Boston Symphony Orchestra, it is true, has occasionally given opportunity to hear compositions by American composers. So great, indeed, has the difficulty been for American composers to get a hearing in their own country that many of them prefer to live abroad, where at least their work goes on its merits.

It seems hard, says Mr. DeKoven, that in a metropolis, the artistic center of this country, there should exist a constituency able and willing to make a propaganda for Russian music by subscribing handsomely to a series of Russian symphony concerts which would be impossible in any other way, and none even willing to consider the possibility of how American music might be encouraged and developed in the same way and by similar means.

The reasons for our national apathy and indifference to national art, Mr. DeKoven considers too numerous and varied to be adequately discussed in a single article.

With our hyphenated nationalities and distinctive racial feelings and prejudices, we may be a great people, he says, but we are not yet a homogeneous nation in the sense that foreign nations are. Our principal artistic institutions are so much in the hands of foreigners that we must not expect much encouragement for native talent. In any other country foreigners would not be permitted to exercise the predominance and influence which they do here to the exclusion of native ability. And to this fact Mr. DeKoven concludes is largely due that lack of nationalism in art which is a definite and almost insuperable bar to our national artistic progress and development.

If we concede that music as an art is divided up into French art, German art, Italian art, English art, Russian art, Mr. DeKoven's position is well taken, but if we believe to the contrary, that there are only two kinds of music—good music and bad music; if we believe that, with the exception of certain styles and rhythms, as seen in dance music, folk songs, true musical art has no country but belongs to all countries—then we shall see that very much of Mr. DeKoven's position is untenable.

The best thought in his article is that in which he expresses the conviction that, while we may be a great people, we have not yet fused into a homogeneous nation.

This is the crux of the situation. We have not yet a common purpose in a great many things besides artistic matters. To begin with, our very language is only the vernacular; it is not the mother tongue with half the population. Hence plays which in any way depend upon niceties of language fail.

The struggle for life, for success, in this country has been so terrific that the time has not yet come where a sufficient number of men have been enabled to devote themselves seriously to musical composition. That will come, however, later. Indeed, it is coming now and our American composers are getting a hearing not only in this country but abroad, and almost every cable brings the news of some success.

A few years ago American singers were derided—to-day they are beginning to dominate the opera houses in Europe to such an extent that there is a most violent jealousy of them, especially in Berlin and London.

Only the other day it was pointed out that we could easily give English opera at the Metropolitan Opera House, owing to the number of those in the company who are American either by birth or descent, even though some of them are traveling under foreign names.

There is no need to despair. In due time, out of the very strenuousness of our life, there will come composers who will take high rank in the music of the world. Whether they will strike a definite note, which some people may please to call "American," is another question.

The great Tolstoi is right when he declares that that only is true art, whether in painting, in drama, in music, in literature, which appeals to all men and all minds—never mind what their nationality, never mind what their racial peculiarities—and that that has little value which can only be appreciated by the people of one country or, perhaps, even of one town.

*John C. Freund*

AN OPERA HOUSE FOR BOSTON

As will be seen in our news columns, Boston is to have a permanent independent home for grand opera. The details are now given.

The first announcement of this important move in the musical world was made some time ago in the columns of MUSICAL AMERICA. The building is to cost about three-quarters of a million, and Eben D. Jordan, a prominent dry-goods man, will be largely interested. The directorship will be in the capable hands of Henry Russell, who has been for some time the manager of the San Carlo Opera Company. True to Boston traditions, a school of opera will be established in connection with the enterprise.

It is high time that the citizens of Boston awoke and realized that there certainly is enough wealth, culture and enterprise in their town to support grand opera on their own account, and not be merely dependent on a couple of weeks which the New York operatic people conclude to devote to Boston, particularly at the end of

the season when the artists and musicians are all more or less tired out, and when, furthermore, the performances are necessarily from twenty-five to thirty-three per cent. below the standard of what is done in New York City.

Boston, in time gone by, was the center not only of New England but of the United States in a literary sense. It led in the way of critical papers and magazines and in the possession of some of the most distinguished publishing houses. Then, somehow, it seemed to lose its grip, although the number of writers of New England birth comprises many names glorious in our American literary history.

Then, Boston led in musical performance and culture, but later New York surpassed it, so that now, if there is a musical revival, and that revival expresses itself in the establishment of an independent opera house, and especially with a school for students in connection with it, Boston will be only coming back once more into its own, and for that reason, MUSICAL AMERICA congratulates all those interested in the new enterprise and promises them its heartiest support.

MADE A HIT

So many orders have come in from all parts of the country for copies of Mr. John C. Freund's editorial, "To a Young Girl Out West," that, as already announced, it was republished in pamphlet form and a large edition printed.

This has not sufficed, so that the printers were called upon last week for a second edition. Copies will be furnished to those who are interested and sent to any address free of charge.

"To a Young Girl Out West"

DEAR MR. FREUND:

I congratulate you on your admirable letter "To a Young Girl Out West." It is the kind advice of a man of affairs, who speaks from the heart as well as from a wide experience. My wife enjoyed this delightful paper.

Sincerely and genially yours,  
J. C. PUMPELLY.

The New York Geological and Biographical Society, New York, March 20, 1908.

MY DEAR MR. FREUND:

I have read your advice "To a Young Girl Out West." It surely should be beneficial to every young, ambitious girl who thinks it an easy job to become a prima donna.

I have forwarded the little booklet to my daughter, in Germany, and I hope she will appreciate it, as I have done. I assure you that it is about the best advice that I have ever read on the subject. It should have wide circulation among thousands of young maidens, not alone in the West but throughout this great country. With best regards,

Yours very truly,  
WILLIAM R. GRATZ.

DEAR MR. FREUND:

Your little pamphlet, "To a Young Girl Out West," is admirable. The sentiments are my own. I may use something of what you say as my text for a talk I have to give the Singing Teachers' Association next Wednesday evening at Steinway Hall. Best regards,

DAVID BISPHAM.  
The Royalton, New York, March 27, 1908.

To the Editor of MUSICAL AMERICA:

Send me twenty-four copies of the leaflet, "To a Young Girl Out West." FRANK BRADLEY.  
No. 1285 Jefferson Avenue, Detroit, March 20, 1908.

DEAR MR. FREUND:

Send me about thirty copies of your editorial. I shall make good use of the same.

Best thanks. HENRY J. LAUTZ.

No. 241 Carlton Street, Toronto, Can., March 20, 1908.

MY DEAR MR. FREUND:

Mrs. Vanamee and I are delighted with your brilliant article, "To a Young Girl Out West."

Faithfully yours,

WILLIAM VANAMEE.

One of the wealthiest manufacturers in Nuremberg, named Kühle, is an accomplished musician and whenever the "Ring" operas are given he takes his violin and plays in the orchestra.

"Caprice" is the name of a new opera comique by Fernand Masson, the *chef de chant* at the Opéra Comique, Paris, which won a great success in Calais a few days ago.

PERSONALITIES



LEON RAINS AS "DR. MIRACLE"

Leon Rains, the young American basso, who for the last five or six years has been one of the principal artists at the Dresden Royal Opera, has won a new success this Winter in Offenbach's "Tales of Hoffmann," in which he sings the three rôles taken by Maurice Renaud in the New York production. The accompanying illustration represents him as *Dr. Miracle*, in which character, according to the Dresden *Nachrichten*, "he made a positively uncanny effect, with his strange great height, his deathly pale face and thin, pallid hands." To Oscar Saenger, of New York, belongs the credit of preparing Mr. Rains for his career.

**Kotlarsky**—The young Russian violinist, Kotlarsky, who has been engaged to accompany Enrico Caruso, the tenor, on his first American concert tour, beginning May 1, has received his entire musical instruction from Herwegh von Ende, the New York violinist.

**Rogers**—Mildred Rogers, who is singing *Friedericke* in the New York production of Oscar Strauss's "A Waltz Dream," is a Portland (Maine) contralto. She has studied extensively in Europe.

**Leoncavallo**—Ruggiero Leoncavallo, the Italian composer, celebrated his fiftieth birthday on March 8. He was born in Naples. His best-known opera, "I Pagliacci," was brought out in Milan in 1892.

**Schumann-Heink**—Ernestine Schumann-Heink, the contralto, sails at the end of June for Germany, where she will go first to Bayreuth to sing in the festival performances. She will also appear at the annual Wagner Festival in the Prinz-Regententheater in Munich.

**Rennay**—Leon Rennay, the American baritone, who has sung in many of the leading cities of this country this Winter, sailed for England this week. He plans a return visit next Fall.

**Albani**—Emma Albani-Gye, the noted French-Canadian soprano, who is still giving concerts in England, has announced her intention of giving instruction in singing at her London house.

**Skelton**—Caroline Skelton, a young American soprano, recently made her débüt in opera as *Mimi* in "La Bohème," at Versailles. She has taken the stage-name of Marguerite Starelle, and has studied acting with Paul Stuart, one of Mary Garden's teachers.

**Gerville-Reache**—Jeanne Gerville-Réache, the French contralto at the Manhattan, has been the moving spirit in having the French Government petitioned to confer the order of the Legion of Honor on Oscar Hammerstein. Her father is a Senator.

**Ganz**—Wilhelm Ganz, the veteran London pianist, teacher, and composer of salon music, is to celebrate the sixtieth year of his residence in England with a "diamond jubilee" concert in May, at which Adelina Patti will sing.

**Farrar**—"We make careers too quickly now," says Geraldine Farrar. "We must begin where we want to be at the end. Apparently if one begins in second parts one will never be able to get beyond them. There have to be second fiddles, of course, and it used to be that singers could begin by being second fiddles and step from those parts into the highest, but that is so no more."

**Easton**—Florence Easton, the soprano, who has signed a five years' contract with Intendant von Hülsen, as a member of the Berlin Royal Opera forces, was a pupil of W. Elliot Haslam, the Paris teacher of singing.



Dear MUSICAL AMERICA:

I see that last week you announced that Gior-dano's "Andrea Chenier" was given for the first time in this country in New York in November, 1897. I think you will find the record shows that the late Colonel Henry Mapleson produced the opera the season before—namely, in 1896, at the Academy of Music.

This recalls to my mind that Eva Tetrazzini, the sister of Mme. Tetrazzini, and wife of Campanini, the brilliant conductor at Mr. Hammerstein's opera house, who appears this week in "Andrew Chenier," is by no means a newcomer to this country. She appeared here something like twenty years ago, when "Otello" was produced at the Academy of Music, and she sang the rôle of *Desdemona*. In the company with her were the great baritone, Galassi, who played *Iago*, while Marconi was the *Otello*. The *Amelia* was Mme. Schalchi, who made a success as a contralto, very similar to that made in the last few years by Mme. Schumann-Heinck. She had some wonderful lower tones, which completely carried away her audience. As for Galassi, he was for years without a rival in the leading baritone rôles.

The opera did not make a hit, for the reason that the production was not particularly good. It was in the hands of the tenor who at one time ruled New York more despotically than Caruso does to-day, and who is well remembered by old New Yorkers. His name was Italo Campanini, and in heroic parts, like *Rhadames* in "Aida," he was unequalled.

Campanini, having lost his voice, turned manager. His brother, Cleofonte, was the conductor of his enterprises, but, as I said, they were not successful, for Campanini, like most tenors, was a poor business man, when it came to running an opera season.

\* \* \*

Writing of the Tetrazzinis, reminds me that Luisa played a rather shabby trick on an amiable Bohemian club which did her the honor to invite her to one of its Sunday-night dinners. This club, known as "The Pleiades," has been established for many years, and is probably the leading Bohemian dining club in New York City. Its members are doctors, lawyers, managers, artists, singers, players, who meet together at a plain dinner every Sunday night, after which there are "stunts."

The "stunts" consist of good music, songs, trios, quartets, piano solos, some excellent recitations—generally there is an actor or actress of some prominence present—individual members tell good stories of experiences, which range all the way from writing plays to catching fish. Members bring their wives and lady friends, and often some young talent is discovered which, thereby, gets its first lift into success.

The club has entertained many prominent people, from Mark Twain up. Mme. Tetrazzini accepted an invitation. After the dinner she was politely requested to sing, if it was only a few bars. She declined.

She was then requested to say a few kind words to those present. She declined, and with a self-satisfied smile, said: "Good-evening," and swept out of the room.

The fact of the matter is that Mme. Tetrazzini has been through her hard times, and is today very shrewd, very eager to get a dollar—and very determined to keep it—and she has not the slightest intention of singing except at \$2,000 per, and in order that there shall be no hard feelings has practically tied herself up to that extent with her manager, the astute Mr. Hammerstein.

Arthur Brisbane, in an article in the New York *Journal*, with the philosophic brilliancy which distinguishes his writings, describes how Mary Garden and Tetrazzini went to the opera to hear Calvé sing. Says he:

"Tetrazzini was simplicity, childlike simplicity, itself. Mary Garden was the culmination of complexity.

"Tetrazzini's dress was a plain, old-fashioned gown. You did not notice the dress at all, you saw only the face—happy, young, natural, earnestly applauding Calvé, simply greeting friends who crowded her box.

"Mary Garden, the complex woman of today, presented a picture of half a dozen kinds. She wore a dress held on mysteriously. It had no connection whatever with her shoulders. It was cut down in front and almost eliminated in the back. She talked with her hands, shoulders and head, as much as with her voice—was a constant study for every man and woman within sight of her. She could not sit still; if she stood up she could not stay standing. Every inch of her seemed as restless as the moving sea. She was the exact reverse of Tetrazzini in the box opposite. The latter was a picture of calm repose, naturalness and simplicity.

"And on the stage, dissatisfied with herself, rebelling against the fate that refuses her the success of olden times, there was Calvé, the great French woman, infinitely greater in original power than any living woman upon the stage except Bernhardt. She looked rather superciliously from Tetrazzini to Mary Garden, her rivals, as the two endeavored earnestly to wear out their gloves in applause none too genuine."

This is eminently clever, but to describe "La Tetrazzini" as exemplifying "childlike simplicity" makes me say, "It is to laugh," and I recall Bret Harte's "heathen Chinee," whose "smile was childlike and bland," in "the game he did not understand."

Yes, "La Tetrazzini" has repose, but it is the repose of calculation, as studied—well, as studied as a good many years at the business will make anything studied!

As for Mary Garden, her very unrest is really more natural than "the calm repose" of Tetrazzini. The man who thinks he fathoms "La Tetrazzini" is much mistaken. But Mary Garden is right on the surface—she is absolutely natural. It is true she cannot stand still nor sit still—she is all nerves. But she is always herself—she is not a Sphinx!

With regard to Calvé being greater in original power than any living woman upon the stage except Bernhardt, frankly I cannot agree with the eminent Mr. Brisbane, for the reason that Mme. Calvé has not established herself as a great success except in one part, whereas Mme. Bernhardt has been accepted as great in a dozen or more different parts. And I think Mr. Brisbane will admit that one of the surest tests of artistic greatness is "versatility," and that those people who find their peculiarities, their mannerisms, their talent all in a single part, and then live on exploiting that and nothing else, are not artists—certainly not of the first rank!

\* \* \*

There is nothing sacred to the enterprise of Americans. Here is Charles Frohman, the well-known dramatic manager, determined to rescue the French stage from the sadness in which he insists it is now buried.

"There are no singers in Paris," says Mr. Frohman. He is speaking with regard to musical comedy, in which respect, he says: "France does not compare with the English-speaking countries. Their girls cannot dance. They are stiff from the knee down. If Parisians saw our collection of dancers, they would open their eyes. Moreover, French girls have no beauty." I bow to Mr. Frohman's superior knowledge of knees but I do not think he is right in saying that the French would open their eyes if our American girls went to Paris. They would be more likely to open their arms!

\* \* \*

The success of "Pelléas et Mélisande" in America has worked up the followers of Debussy in Paris to a frenzy of enthusiasm. Debussy is described as "pale-faced, dark-bearded, and rather corpulent." His enemies call him "squat." But his eyes are remarkable—they are so "sympathetic," say his friends. True, his head does bulge over his brows, like a hydrocephalic child.

But never mind what his personal appearance is, he is noted for his modesty and does not like to be lionized.

Some years ago—I think, in 1903—James Huneker, who used to write articles which were buried in a certain notorious musical sheet, described how he met Debussy at the Café Riche



## Paderewski's Choice

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in Paris. He said he was struck by the "unique ugliness" of the man.

"The top of his head is flat," wrote Huneker, "his eyes are prominent, the expression veiled and sombre, and altogether, with his long hair, unkempt beard, uncouth clothing and soft hat, he looked more like a Bohemian, a Croat, a Hun, than a Gaul. But there is talent in the man's face, unique talent. His high, prominent cheek bones lend a Mongolian aspect to his face. The head is brachycephalic; the hair black."

\* \* \*

Oh, dear! Oh, dear! Here is Ellen Beach Yaw, who has been for a long time priding herself on her high "top notes" and advertising them as her one claim to greatness and success, and here are all the critics unanimous in declaring, after she had appeared as *Lucia* at the Metropolitan the other night, as a kind of offset to the appearance of "La Tetrazzini" at the Manhattan, that her high notes may be high, but do not amount to much; yet her voice has much charm—and all seem to agree that she gave a performance unusually good, for a first appearance, under the circumstances.

In plain words, all the critics seem agreed that if Miss Yaw will rely on her talent, on her voice, improve as an actress, she can base her claims to public consideration and approval on a far more solid ground than on a few "top notes" which are "topper" than anybody else's "top notes."

Your friend

MEPHISTO.



Professor Blake gave a fine gramophone concert at the home of Mr. and Mrs. John Marshall, the other night. The professor has a fine gramophone and about two hundred and fifty choice records, and the fine brass band pieces from Prior and Sousa, the harp and the violin melodies and the sacred songs make the professor dance around in such esthetic joy that sometimes, 'tis said, he plays till the golden sun of morn tears the silvery veil of frost from the jeweled brow of night, kissing the frosty frost sparkles trembling upon every fence and tree, while the unpurpled east blushes to behold old Sol dancing on his orient hills of glory.—*Mount Morris (Ill.) Index*.

\* \* \*

LANDLORD: Sir, the other tenants will not stay in the house if you insist on playing the cornet.

MR. TOORS: I'm glad of that. They were very annoying.—*Philadelphia Inquirer*.

\* \* \*

"Tell me," said the young woman with musical aspirations, "how you contrived to get your first composition published."

The eminent composer smiled. "I owned the publishing house," he replied.

\* \* \*

"It would please me mighty, Miss Stout," said Mr. Mugley, "to have you go to the opera with me this evening."

"Have you secured the seats?" asked Miss Vera Stout.

"Oh! come now," he protested; "you're not so heavy as all that."—*The Catholic Standard and Times*.

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## FROM MUSICAL AMERICA READERS

## The Pianist and the Audience

To the Editor of MUSICAL AMERICA:

At a recital given several weeks ago in one of the cities of eastern Pennsylvania by an eminent American pianist, assisted by a well-known New York contralto, the writer was surprised at the reception given the performances of the visiting virtuosi. The writer himself enjoyed the recital hugely, especially those numbers rendered by the pianist, but in the applause of the audience in general there was a cold reserve and a lack of enthusiasm that was only too evident, the cause of which was obvious. The pianist's program was one calculated to call forth the most vociferous applause from every pianist and musician present, but unfortunately for the performer, his audience was not composed of pianists and musicians alone. A great many people who are merely "lovers of music" were there also to hear music.

Did they hear it?

From the viewpoint of the musician they did, but is it to be supposed that a man who knows nothing of harmony, counterpoint, polyphony, etc., etc., can be expected to appreciate the hidden beauty of a Bach fugue? Hardly!

The writer is confident that if the pianist had used as an encore to one of the heavier compositions which he played, Mills's "Recollections of Home," Mason's "Springtide" or "Silver Spring," or even a transcription of one of the numerous American folksongs, the applause would have brought down the house. After all, the last named are the compositions which touch the hearts of the people and waken memories tender and sweet in the bosoms of veterans who oftentimes fill the seats of the modern concert hall.

The pianist in question is possessed of colossal technique, artistic poise and temperament, which, together with an abandon so characteristic of the great Paderewski, make of him a pianist worthy of the appellation virtuoso. The above qualities are essential to the modern pianist of more than

mediocre attainments and ability and are possessed by most of the celebrities.

Yet, even they still have to learn one point. It is this: the populace, generally speaking, desire not only the hard, stiff classical inventions of the old masters (all respect to them), which require technical wizardry alone for their interpretation and which, like cabbage, are hard to digest, but rich, melodious music familiar to all, which, to the music-loving public and ordinary concert-goer, is as essentially a part of a pianist's program as cranberry sauce is of a turkey dinner.

Respectfully yours,  
Bethlehem, Pa. EARL S. TRANSUE.

## Urge Teachers to Cooperate

To the Editor of MUSICAL AMERICA:

Your MUSICAL AMERICA is gradually becoming a cosy meeting place where each musician can come, find a comfortable place where he or she need not pose, and have a little heartfelt say without reserve. I know you will let me have mine to-day, and I thank you for it. I want to enlarge upon Mr. Bennett's remarks in your issue of March 14.

Why not the teacher? Of course, Mr. Bennett is not really asking the question for information, for he knows the answer as well as we all do; namely, the teacher of singing has no recognized standing and, therefore, magazines and the daily papers can afford to pay the singers who have a recognized standing large prices for articles on the voice, while a mere teacher's word would not interest the public enough to attract a reading.

But, Mr. Bennett, and all others who keep on lamenting the deplorable fact, what do you gain by emphasizing the truth? "Genug der Worte lässt uns Thaten sehn." Granted it is true that the American public does not understand the value of its own teachers, is it likely to be enlightened by words? No! For much that is true and clever has been written and said on the subject.

Then why not let us rouse ourselves and our professionals, band together more firmly, in order to suggest to each other means and ways of proving our value? Fortunately, it is only this we need. Our cause would be more grievous if, as they will have it, we needed the establishing of this value.

At our last meeting the National Association of Teachers of Singing (Were you there, and all of you who are complaining of the existing circumstances? Why not? If the evening did not suit you, could you not have asked for another evening, or in some way act with our cause and for our cause?) one of the teachers remarked: "Before I joined this association I knew nothing of my fellow professionals and I have, since meeting them at regular intervals, found so much to be respected in them that for the sake of that only, I have found it worth while to devote my time to attending meetings."

The time has come for action. We want to eliminate charlatanism and promote the American voice, but we cannot do this by only writing about it. If all the singing teachers would come forward and in an open, honest and a cordial way meet each other regularly and exchange views and knowledge, so much excellence would be brought to light that before many years the man or woman who hears twenty odd voices every day and helps those voices to his or her best knowledge and who, therefore, comes in contact with every kind of voice, every possibility and every kind of defect, will be universally considered a better judge of vocal education than the singer who has only had the one voice to deal with.

I quite agree with Mr. Bennett that what may help one voice by no means helps all voices; therefore, all should really work to interchange experiences and to change the prevailing conditions.

Cordially,  
New York. ANNA E. ZIEGLER.

## Lucca in America

To the Editor of MUSICAL AMERICA:

You state that the late Pauline Lucca, the great prima donna, who died recently, made her first appearance in America, under Max Maret-

zek, at the Grand Opera House in New York in the early seventies.

I can remember Mr. Freud bringing out his first musical paper about that time, as I was with my father then, studying music. He took me to hear Lucca as *Seleika* in "L'Africaine" at the Academy of Music, New York. That was in the early part of the Fall of 1872. It was later on that she appeared under Maretz at the Grand Opera House.

Evidently Mr. Freud heard her then, and thought it was her first appearance in this country.

Best regards. Your paper improves right along, and is becoming invaluable.

F. BERGNER.

## Octogenarian Admires Musical America

To the Editor of MUSICAL AMERICA:

I have hesitated long about renewing my subscription to your paper. I am an old man, about eighty years of age, poor and without income, but do so much enjoy reading MUSICAL AMERICA.

It is the best musical journal ever published in America, and I have taken them all, from the time of Dwight's *Journal* to R. S. Willis's musical paper and a host of others since.

It is interesting to me to recall the many great singers who have been heard during this long period, from 1850 to now. Jenny Lind, Catherine Hayes, Grisi, Bosio, the imitable Albani, Salina, Mario, Brignola and little Adelina Patti. I remember her with her mother going to Bagiol's rooms, corner Prince and Mercer streets, to have her voice tried. She was but ten years old at the time.

Looking forward with pleasure to another year of MUSICAL AMERICA, I am,

Port Jervis, N. Y.

W. M. VAIL.

## Wants Name of a Tenor

To the Editor of MUSICAL AMERICA:

Can any of your readers tell me the name of the leading tenor at the Jubilee Theatre in Vienna? This is not the Imperial Opera House, but the theatre in which are performed the lighter operatic works, and corresponds to the Opera Comique at Paris. WALTER A. ROSENBAUM.

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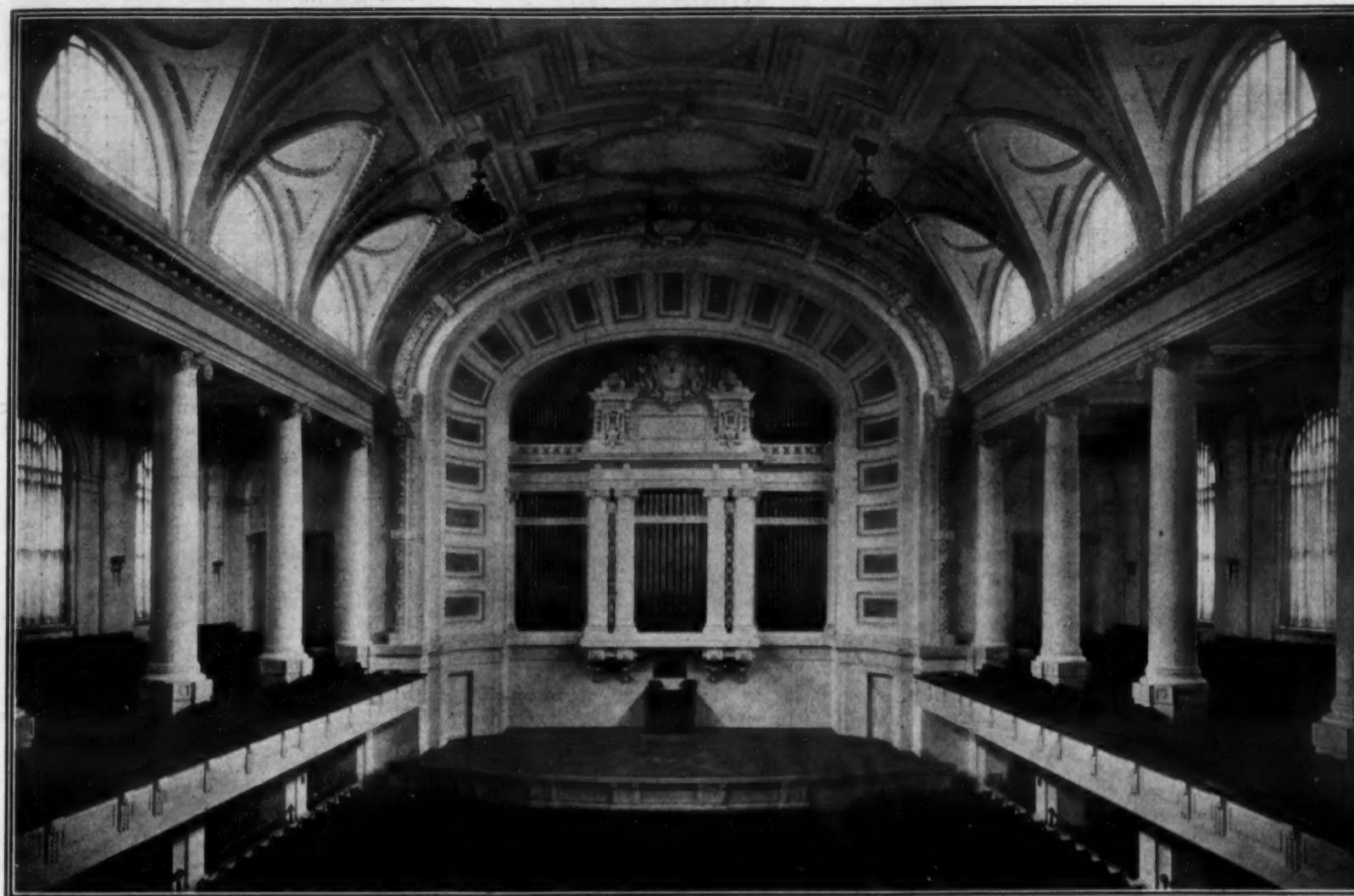
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## YALE UNIVERSITY'S BEAUTIFUL MUSIC AUDITORIUM



INTERIOR OF WOOLSEY HALL, AT YALE UNIVERSITY

NEW HAVEN, March 23.—The oft-repeated statement that there is no orchestra in America which will produce the compositions of aspiring but unheard-of American composers is contradicted in the existence of the New Haven Symphony Orchestra, which is giving a series of concerts in Woolsey Hall, in connection with Yale University, under the direction of Horatio W. Parker, Dean of the Department of Music.

The New Haven orchestra gives this concert series during the Winter and students in any department of the University are admitted for a

small fee. This organization is a complete and well-equipped orchestra of about sixty players.

It is a valuable adjunct to the Department of Music. Students of orchestration are afforded an opportunity to hear their own work actually performed and any composition which is original and of sufficient merit may be performed publicly.

The same orchestra affords an opportunity to acquire orchestral routine to those students of the violin who are able to pass the examination for admittance to the orchestra. The most advanced students of piano-playing, as well as

violin-playing, are allowed to rehearse with the orchestra and to perform publicly if fitted to do so in the judgment of the faculty of the department.

There are eighty-seven regular students in the Department of Music, and 101 students from other departments are taking work in this branch. Woolsey Hall, a reproduction of the interior of which is shown herewith, is the home of the department. Three rooms in this building have been furnished with pianos and are used by the students for practising.

## BROOKLYN SOCIETY PLANS

## Allied Arts Association Will Be Reorganized—Operas to Be Given

What promises to be somewhat of a revolution in the Allied Arts Association, in Brooklyn, has just taken place, and will probably mean an entire reorganization. It has been found that the large membership, about two hundred and eighty, has been unwieldy, and under present plans it was impossible to entertain so many at any home at one time.

It also appears that the original plan of having the association divided into sections, each being devoted to its own art, has disappeared and that the musical arts predominate. At a meeting of the board of directors it was unanimously voted to raise the dues to \$25 a year. This means that there will be a large falling off in membership, and if the new plans which the directors have in mind are carried out a new class of members will be attracted.

It is also understood that the operatic section is to take hold of the local opera movement with renewed energy and considerable new blood. It is believed that an opera will be given in the middle of May and that another will be prepared for production on or about October 10.

The latter opera will probably be "Don Giovanni," with Shanna Cumming in the part of *Donna Anna* and Forbes Law Duguid, who played *Mephisto* in "Faust," in the title rôle. The spring opera has not been chosen, but will probably be Mozart's "Figaro."

Conspicuous among the new singers engaged for the Vienna Court Opera is Ottlie Metzger-Froitzheim, for many years of the Hamburg Municipal Theatre and one of the most popular mezzo-sopranos in Germany.

Jan Sibelius conducted the first performance in England of his Symphony in C at a recent concert of the London Philharmonic Society in Queen's Hall.

## HARRIETTE CADY'S RECITAL

## Gave Schumann, Chopin and Wagner Program with Marion Weed

Harriette Cady gave a piano recital at the Waldorf-Astoria on the afternoon of Thursday, March 26, assisted by Marion Weed, of the Metropolitan Opera Company.

Miss Cady gave Schumann's "Waldszenen," Chopin numbers, and a number of Wagner selections. This was Miss Weed's only appearance in public outside the opera house.

Victor Maurel, the French baritone, who has been singing with the San Carlo Opera Company this Winter, will celebrate his sixtieth birthday in June.

Theodore Spiering, the violinist, formerly of Chicago, now a resident of Berlin, gave his third concert in the German capital two weeks ago.

## PAUR'S ORCHESTRA SEASON AT AN END

Director Will Sail for Europe on April 7—Violinist Kolar's Composition

PITTSBURG, March 16.—Director Emil Paur, of the Pittsburgh Orchestra, sails for Europe April 7. The orchestra closes its season here next Saturday and it has been a successful one. The guarantors of the organization will be called upon as usual to make up the deficiency. There are several who are financially embarrassed, but the amounts probably will be made up by the Pittsburgh Art Society, which is sponsor for the organization.

Victor Kolar, first violin of the orchestra, has composed a score which requires forty minutes to produce and has conducted the orchestra through his composition. Although only twenty years of age he is one of the most brilliant musicians of the city. He composed the symphonic poem "Hiawatha," and is a protégé of Jan Kubelik. Kolar took his first lesson on the violin when he was eight years old.

The Pittsburgh Orchestra concerts will not be given at the Exposition Music Hall next year. The poor street car accommodations will make this change necessary. The concerts have been 43 per cent. better at home than they were last year, but it is said that the road concerts have not been as good.

David B. Shay has resigned from the orchestra committee, but no special significance is attached to this. It is said that he is too busy to give the orchestra his time.

E. C. S.

Oscar Hammerstein is said to be especially anxious to produce "Madama Butterfly," as he has in his company at the Manhattan several members of the original cast at La Scala. He is now in negotiation with a young Polish soprano in the company at Dresden to sing the dramatic roles in his company next season.

Trieste is to hear the complete "Ring" tetralogy in April.

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## MR. GEBHARD SOLOIST WITH BOSTON ORCHESTRA

Loeffler's "A Pagan Poem" Receives Its  
Second Performance at Sym-  
phony Concert

BOSTON, March 18.—Heinrich Gebhard, the Boston pianist, was soloist with the Boston Symphony Orchestra for the second time this season at the public rehearsal and concert last Friday and Saturday, when Ch. Martin Loeffler's "A Pagan Poem" was given a second performance by the orchestra.

The other numbers on the program were a symphony in C major, by Balakireff, and Chabrier's overture to "Guendoline." The symphony was performed here for the first time and made an excellent impression.

Both Mr. Loeffler's composition and its production by the orchestra and Mr. Gebhard received the approbation of critics and music-lovers. In his review of the concert in the Boston *Herald* Philip Hale paid a warm tribute to Mr. Gebhard's work. He said: "Indeed, it is almost impossible to think of a performance of the work without Mr. Gebhard's assistance in the ensemble. No one will ever play the piano part with greater comprehension of the composer's intentions or with keener sympathy. The performance last night was one of great brilliance and superb sonority. As before, Mr. Longy gave a marvelous reading of the solo for the English horn."

D. L. L.

Mme. Hervor Torpadie, of Carnegie Hall, New York, gave a reception with music Sunday evening, March 8, in honor of Mr. and Mrs. Riccardo Martin. Several songs sung by her pupils, Mrs. Carter-Karr, Mrs. Hamilton

Gamble, Mrs. Herbert Noble and Greta Torpadie, gave much pleasure; also violin solos by Martina Johnstone, besides some German songs by Heinrich Meyn, the well-known baritone.

## LAURA HAWKINS'S CONCERT

### BOSTON PIANIST ASSISTED BY SYMPHONY PLAYERS IN UNCONVENTIONAL PROGRAM

BOSTON, March 18.—Laura Hawkins, pianist, gave her third and last chamber recital for this season on the evening of Wednesday, March 11, in Steinert Hall. She was assisted by Messrs. R. Czerwonky, violinist, and H. Warnke, cellist, of the Boston Symphony Orchestra. The program included a trio by Zanella, the Allegro Moderato from Beethoven's Trio, op. 97; the Andante Con Moto and Leggiero e Vivace movements from Mendelssohn's Trio, op. 49, and the Allegro Comodo from Foote's Trio, op. 3.

Each number was played with a great deal of spirit by Miss Hawkins and the flowing melodies for the strings were played *con amore* by Messrs. Czerwonky and Warnke. As usual, Miss Hawkins was neither conservative nor conventional in her program, nor hesitating to give excerpts from chamber works. Philip Hale remarks in the Boston *Herald* that her example might well be followed by other givers of chamber concerts. The hall was well filled by an applause audience.

The Court Theatre at Gotha, Germany, is now to give its first complete "Ring" cycle. It is also preparing d'Albert's "Tiefland" and a new work by Waldemar Sommerfelt entitled "Zwischen zwei Schlachten."

Alexandre Guilmant, the renowned French organist, has been giving a series of recitals at Mannheim, Germany.

## PORTLAND DISCOUNTED AS MUSIC-LOVING CITY

And Citizens of Maine Metropolis Support  
J. K. Murray's Assertion—Llewellyn  
B. Cain's Opinion

PORTLAND, Me., March 23.—J. K. Murray, proprietor of the Boston Stock Grand Opera Company, stirred up a wealth of adverse criticism of Portland's musical appreciation when a few days ago in an interview he declared Portland not to be a music-loving city.

Although many thought that Mr. Murray treated the situation a bit harshly, those higher up in Portland's music world claim that he had good grounds for his declaration, and assert further that local experience with the best that has been offered here is that Portland as a music-loving city is much overrated.

Llewellyn B. Cain says that Portland is certainly not appreciative of the bigger things in the musical line with which it is constantly favored, that from the amateur standpoint it might well be said that Portland is very musical, but does not care for the really best, and that the city's public lacks insight into the deepest musical things.

Mrs. Edward M. Rand, president of the Rossini Club, thinks that Mr. Murray is a little harsh in dealing with the subject, considering that it is Lent, but that it has been the experience of the Rossini Club that the Portland public was not enthusiastic over the better musical treats, as high-priced theatrical performances draw better than excellent concerts at the same price.

Alfred Brinkler, organist of St. Luke's Cathedral, said that when good music came to Portland it was not sufficiently patronized, and others who agreed with Mr. Murray, in part at

least, were Ira C. Stockbridge; Mrs. Robert Treat Whitehouse, Elizabeth M. Brown, Nellie B. MacGregor and Frank L. Rankin, all enthusiastic supporters of the best in music.

## HUTCHESON PLAYS IN BALTIMORE

BALTIMORE, March 16.—Ernest Hutcheson gave a delightful piano recital at the Peabody Conservatory Friday afternoon and received an enthusiastic greeting from a large audience. The program included works of Beethoven, Schumann, Tausig, Debussy, Chopin. Local composers were represented by Howard Brockway's "A Serenade," op. 28, and Mr. Hutcheson's own composition, Scherzo, op. 10, No. 4, which had to be repeated. On Saturday afternoon Mr. Hutcheson delivered his second lecture on Wagner operas before the Arundel Club, the opera being "Valkyrie." Selections were played in connection with the lecture. The next lecture will be on the opera "Siegfried." W. J. R.

## INTERNATIONAL ART SOCIETY MEETS

Paris Chamber, the celebrated American cornetist, André Tridon and Anthony H. Euwer were the guests of honor at the meeting of the International Art Society in the Waldorf-Astoria, New York, March 16. An enjoyable program was presented by Beatrice H. Fenety, pianist; Louise Horne, trumpeter; Rosetta Van Wagoner-Josselyn, elocutionist, and Harriet Barkley-Riesberg, soprano.

A new Italian tenor, Carlo Erici, who is said to have been the favorite pupil of the late Delle Sedie, introduced himself in London last week.

Brussels is soon to hear "Les Jumeaux de Bergane," by Jaques-Dalcroze, noted for his system of teaching rhythm by gymnastics.

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## NOTED ARTISTS FOR CINCINNATI FESTIVAL

Programs Now Complete Promise Better Concerts Than Ever Before

CINCINNATI, March 23.—The schedule of the programs for the Eighteenth Cincinnati May Music Festival, to be held on May 5, 6, 7, 8 and 9, bids fair to surpass in interest the concerts of previous years.

With Frank Van Der Stucken as musical director, Frederick Stock as associate director, the Theodore Thomas Orchestra as the instrumental corps, and a brilliant galaxy of soloists, the prospects are more promising than ever before. The solo singers will be Mme. Schumann-Heink, Corinne Rider-Kelsey, Janet Spencer, Edith Chapman-Goold, Johanna Gadski, Daniel Beddoe, Edward Johnson, Tom Daniels, Herbert Witherspoon, Dalton Baker and Hans Seitz.

At the first concert Haydn's oratorio, "The Seasons," will be sung; on the following evening Bach's "St. Matthew Passion," the first part beginning at five o'clock and ending at half-past six, the second part beginning at half-past eight, and on the fourth evening, Pierne's "The Children's Crusade." At the first miscellaneous concert on Thursday afternoon, May 7, Mme. Gadski will sing an aria from "Don Giovanni" and *Isolde's* "Liebestod," and the orchestra will play Beethoven's "Leonore" Overture, No. 3; Brahms's Third Symphony, the "Dance of the Seven Veils," from "Salomé" and Strauss's "Don Juan," and the prelude to "Tristan und Isolde."

On Saturday, the last day, there will be two miscellaneous concerts. In the afternoon Mme. Schumann-Heink will sing "My Heart at Thy Sweet Voice" from "Samson et Dalila," "Brangane's Warning" from "Tristan und Isolde"; and "The Young Nun," "Death and the Maiden," and "The Erl-King," by Schubert; the orchestra's numbers will be Elgar's "Cockaigne" Overture, Beethoven's Seventh Symphony, the "Waldweben," from "Siegfried," and "Siegfried's Rhine Journey" from Wagner's "Die Götterdämmerung."

In the evening Claude Debussy's "The Blessed Damozel" will be sung by Mrs. Rider-Kelsey, Miss Spencer and a women's chorus; the same soloists and Mr. Beddoe and Mr. Baker will assist the chorus in Grieg's "Olaf Trygvason"; Mr. Johnson will be the soloist in Liszt's "Psalm XIII," Mme. Gadski will sing the aria "O du Abscheulicher" from "Fidelio," and "Dich, theure Halle" from "Tannhäuser," and the orchestra will play the prelude to "Die Meistersinger" and Georg Schumann's "Liebfrühling" Overture. In the performance of Bach's "Passion Music," on Wednesday, all the festival soloists, excepting Mme. Gadski, will participate.

### MacDowell Memorial Concert Next Week

Next Tuesday, at Carnegie Hall, New York, a special MacDowell Memorial Concert will be given, at which the program will be made up exclusively of the music of the late composer. The list of artists includes Teresa Carrefio, pianist; Corinne Rider-Kelsey, soprano; May Mukle, cellist; David Bispham, baritone, and the New York Philharmonic Orchestra, under Wassily Safonoff.

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From a photograph taken by a "Musical America" representative. In the picture are shown W. L. Bush, K. M. Bradley, W. B. Rumel, R. Y. Smith, Louise Love, Edgar A. Nelson, Mme. Wegener and Dr. Allum.

### M. GARZIGLIA'S RECITAL

#### Washington Pianist Delights Auditors with Finely Given Program

WASHINGTON, D. C., March 23.—One of the most thoroughly artistic piano recitals of this Winter was that given this afternoon at the Columbia Theatre by Felix Garziglia, the young French pianist, who has been established in the National Capital during the past two seasons. He opened his program with the Beethoven Sonata *Characteristic*, which was rendered with all the dash and brilliancy which belongs to this great work. Then followed a series of Chopin numbers—the E Flat Minor Polonaise and six preludes, all new to the Washington public.

So great was the applause after the rendition of "Les Abeilles" (Th. Dubois) that M. Garziglia was compelled to repeat this delicate selection. The "Romance," by Tschaikowsky, intermezzo in octaves, by Leschetizky, and "Les Sylphes" and Scherzino, by C. de Beriot, were interpreted with the brilliancy, temperament and technique that characterizes this artist's work at all times.

He closed his program with "Etude en Forme de Valse," by Saint-Saëns. So thoroughly did the company enjoy this program that they were not content to leave the theatre without hearing something more, and after repeated bows M. Garziglia gave "Berceuse," by Chopin.

W. H.

"Do you sing to the baby when he cries?" "No; he cries when I sing to him."—*Cleveland Leader*.

### STRAUS INDIGNANT IN LONDON

#### Composer of "A Waltz Dream" Defends the Original Libretto

LONDON, March 21.—Oscar Straus is indignant at the London criticisms of the libretto of his operetta, "A Waltz Dream." He believes that in attempting to make concessions to the supposed taste of the London public the English adapter and those responsible with him have failed to preserve the atmosphere of the original or to adhere sufficiently to the German book. "In the original," he goes on to explain, "every number arises naturally out of the situation. Here it is no longer so. The result is that everywhere I read that my music is charming, but I have been badly treated by my librettists, which is an injustice, as any one would say who was acquainted with the original."

"Beautiful music will not save a bad libretto, for they infinitely prefer a good plot with indifferent music to a fine score and an inadequate and stupid plot. You see, then, that my 'Waltz Dream' would never have run 400 nights in Vienna if its libretto had been a poor one."

In Paris the work is to be presented absolutely in its original form.

#### Farrar's Gift to Melrose School

MELROSE, March 23.—At the Horace Mann School here last Thursday, 325 books were presented to the pupils as a souvenir of Geraldine Farrar's visit to the school in January. The books arrived on February 28, which was Miss Farrar's twenty-sixth birthday, and on the same day the young prima donna sent a telegram of greetings.

## "EGMONT" MUSIC AT DAMROSCH'S CONCERT

### Fourth Event in Beethoven Cycle Draws Large Audience to Carnegie Hall

Walter Damrosch and the New York Symphony Orchestra continued their concerts of Beethoven programs at Carnegie Hall, New York, last Sunday afternoon in the presence of one of the largest audiences of the season. The soloist was Jeanne Jomelli, soprano of the Manhattan Opera House.

The program opened with the sixth or *Pastoral* Symphony and closed with the seventh; between these were inserted a group of selections from the "Egmont" music, *Claerchen's* songs, "Die Trommel geröhret," "Freudvoll und Leidvoll" and the orchestral entr'acte "Clärchen's Death." The program throughout was followed with the utmost interest on the part of the audience and must be pronounced one of the most enjoyable of the series thus far.

Mme. Jomelli sang the *Claerchen* songs with purity of voice and diction and due appreciation of their spirit and style. The orchestra was in its customary capable form and under Conductor Damrosch gave performances of the symphonies that were entirely satisfactory and even illuminating. Particularly effective was the seventh symphony, which constituted the second part of the program. There are still two concerts remaining to complete the cycle.

### HAMMERSTEIN BALKS CONRIED

#### Defeats an Attempt to Engage Manhattan Orchestra for Philadelphia Tour

The management of the Metropolitan Opera House paid a compliment to the Manhattan Opera House last week by attempting to engage the entire orchestra of that institution for the first week of the road tour of the Conried company.

While the Italian and French forces of the company are singing opera in Washington and Baltimore, the German force will be giving the "Ring" cycle in New York and two orchestras are necessary. It occurred to some one at the Metropolitan that by engaging the Manhattan Orchestra rehearsals could be avoided.

However, Mr. Hammerstein and Mr. Campanini got wind of the affair, and the Manhattan Orchestra will not play with the Conried company.

#### Francis Rogers Gives Recital

Francis Rogers, the well-known New York baritone, gave an enjoyable recital at the residence of Mrs. Clarke, No. 1027 Fifth Avenue, on the afternoon of March 19. A large and fashionable audience filled the music room of the residence and enjoyed the presentation of one of Mr. Rogers's best programs. Among his songs were Loewe's "Henry the Fowler," Schubert's "Trockne Blumen" and "Hark, Hark, the Lark"; Debussy's "Mandoline," Tosti's "L'Ultima Canzone," Victor Harris's "Song from Omar Khayyam," Bruno Huhn's "The Merry Month of May," and Isadore Luckstone's "A Love Symphony."

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## BONCI HAS BUSY SUMMER IN EUROPE AHEAD OF HIM

Popular Tenor Will Sing for the Austrian Emperor Before Going to Covent Garden

Alessandro Bonci, the eminent Italian tenor, who is just completing his second season in New York, will sail for Europe on the *Deutschland* at the end of April, after traveling with the Conried Metropolitan Opera Company on its annual Spring tour.

Mr. Bonci will first spend a week in Paris, where on May 8 he will sing at a concert to be given for the benefit of Italian artists in the French capital, which will be attended by the President of the Republic and many other notable personages. From Paris he will go to Vienna, there to be the star of four special performances at the Court Opera, celebrating Kaiser Franz Josef's jubilee. The operas to be sung for the Emperor are "Don Giovanni" and "Rigoletto."

On May 29 Mr. Bonci will proceed to London, where he will be the principal Italian tenor at Covent Garden during the "grand" season. For two months he will sing twice a week. Following the London season he has an engagement for a number of concert appearances at Ostend in the first half of August. After that he will have his first chance to rest at his home in Bologna, and this will be limited to one month. At the middle of September he must leave for a month's tour, in the course of which he will sing in Vienna, Trieste, Budapest, Dresden, Berlin and Hamburg. From Hamburg he will sail again for New York, where he is due by the first of November.

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## DIRECTOR SHUNS REPORTERS

Gatti-Casazza Resists Interviewers at His Office in La Scala, Milan

A correspondent of the London *Daily Telegraph* reports an interview with Gatti-Casazza, who comes to the Metropolitan Opera House next season to cooperate with Andreas Dippel in the direction of that institution. Among other things, the correspondent writes:

"Gatti-Casazza has not associated much with journalists. To the modest studio which paucity of rooms in the Scala Building allows him, and where, during the season he never spends less than twelve hours a day, varied by attendance at rehearsals, there is a constant procession of singers and publishers, professors of music, composers, scene painters, but a journalist is rarely found there. Since his notoriety has so rapidly increased he has tried to resist the journalistic assault with even greater force, but in my case Fate was against him."

### Pianist Renaud Active Again

INDIANAPOLIS, March 23.—Emiliano Renaud, pianist and teacher at the Indianapolis Conservatory of Music, has fully recovered from a protracted illness, during which many of his concerts had to be canceled. He is now again active in his musical work, having appeared as soloist with the Pittsburgh Symphony Orchestra in Richmond, Ind., in Vincennes, Ind., and at the concert of the Indianapolis Männerchor. He has a number of other engagements for the remainder of the season.

### George Barrere's Engagements

George Barrere, first flautist of the New York Symphony Orchestra, was the soloist on Thursday at a concert given by the Thursday Musical Club. He also played on Friday in Boston, and was one of the performers on Tuesday at Mrs. F. Mead's musicale.

A new opera in three acts, "Le Baron Trenck" or "Le Pandour," by Felix Albini, has been introduced in Leipzig. The subject of the opera is a well-known historical personage.

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## THE TWO TETRAZZINIS MAY SING TOGETHER NEXT YEAR

Campanini Would Like to Revive Verdi's "Falstaff" for His Wife and Her Famous Sister

Cleofonte Campanini, whose wife, known on the stage as Eva Tetrazzini, makes a single appearance in opera again this Friday evening in the "Campanini benefit" performance of "Andrea Chenier" at the Manhattan, after an interval of twenty years since she last sang in New York, discussed the season's work with a few friends at their apartment in the Navarre last Sunday.

In reply to the suggestion that "Les Huguenots" be revived next season with the Tetrazzini sisters, one as the Queen, the other as Valentine, the conductor said: "Falstaff" would be better. I believe it would be a great success and there are parts for both Luisa and Eva.

"It has been a hard Winter," he continued. "Twenty weeks and twenty-three different operas, nearly one hundred and twenty representations in all, and 'Louise,' 'Thaïs,' 'Contes des Hoffmann,' and 'Pelléas,' I conducted for the first time. Besides, there have been nineteen Sunday night concerts. I am very tired, for I have spent practically all my days and nights at the Opera House. When I leave here I shall go to London to conduct for a couple of months, and then I am going to Parma to rest.

I am particularly gratified at the success of French opera here, as it has all been new to me, and I am pleased that the public has found my conducting successful. Next season I hope that we can make an arrangement with Ricordi & Co. so that we can do the modern Italian operas as well. New York is ripe for a production of Verdi's 'Falstaff,' which was not much of a success when it was done here before. And I should like to conduct 'Otello' and the Puccini operas."

## BOSTON PUPILS' RECITAL

Arthur J. Hubbard's Students Do Creditable Work at a Muscale

BOSTON, March 23.—About twenty of the pupils of Arthur J. Hubbard, the distinguished teacher, of this city, gave a muscale at the Hubbard studios last Thursday evening. Many of those who sang are professionals. Of these should be mentioned Arthur J. Hackett, the tenor, who has recently been engaged for the quartet at the Piedmont Church in Worcester, and his brother, Charles F. Hackett, tenor, who is a member of the quartet of the Shawmut Congregational Church in this city. Arthur Hackett sang the Grail song from "Lohengrin" and the Ingemisco from "Verdi's Requiem." His brother sang Schubert's "Du Bist die Ruh." W. G. Provandie, baritone, who has been engaged to sing the part of Jesus in "The Redemption" and the part of the Count in "Il Trovatore" at a music festival April 22 and 23, in Lowell, Mass., sang "Il Balen" from "Trovatore" most acceptably.

Elizabeth McNamara, soprano, who is to sing a solo part in a production of "The Creation," by the Whitman Choral Society, in Whitman, Mass., April 27, gave "Hear Ye, Israel" from "Elijah" and the Melba waltz song by Ardit. Leroy Lyon, tenor, sang an aria from Handel's "Jephtha." Katharine Roche, contralto, is developing a splendid voice. D. L. L.

## A SOUTHERN MUSICIAN IN COSTA RICA

John Proctor Mills, Well-Known Pianist, Describes His Interesting Visit During the Winter



MR. MILLS AND HIS SISTER AT THE FOUNTAIN IN LIMON PARQUE, COSTA RICA

MONTGOMERY, ALA., March 23.—John Proctor Mills, the well-known pianist and auditor of the Alabama State Music Teachers' Association, has returned to this city from Costa Rica, where he has spent the Winter. To a representative of MUSICAL AMERICA he said:

"To say that I had a fine time does not express half of it. I was treated royally everywhere I went. At Cartago I gave a muscale at the home of Doctor Pirie, one of the millionaire residents, after which I was entertained at a dinner and was presented with five varieties of orchids, and at San José, with about fifty dollars' worth of eighty-ten photo views and a set of souvenir post cards, and then a set of very rare deer horns from the President of the Costa Rica Hunting Club.

### Schumann-Heink in Washington

WASHINGTON, D. C., March 24.—Mme. Schumann-Heink was heard for the second time this season in a recital at the Belasco Theatre this afternoon. On this occasion her audience heard her in her more difficult and serious roles. Besides a group of German songs and another group of English ballads, Mme. Schumann-Heink gave arias from the following operas: "Titus," Mozart; "Samson and Dalilah," Saint-Saëns; "Mignon," Thomas; "Waltrauten," scene from "Götterdämmerung," Wagner; "Rienzi," Wagner, and "Le Prophète," Meyerbeer.

W. H.

"I was also given the use of a Steinway piano in San José, the property of a private citizen. At Limon, Governor Escheverria told me that I was welcome to any of the plants in the Government nurseries.

"A more courteous lot of people never existed than are to be found there. Cultured, refined, musical and good to look upon. It is just the place for the artistic temperament to grow and thrive, as they haven't the American strenuousness, a thing that kills the artistic.

"They have a million-dollar theatre at San José, where Spanish and Italian opera is given. Also many operas written by local composers are produced. My sister, my wife and I gave a muscale while in Cartago, at which we introduced several of my own compositions."

### My 'Cello

By G. S.

Sonorous are your tuneful tones so deep,  
Heartrending, mournful, as you seem to weep,  
Weird is your sorrow's plaintive melody;  
Fiery your spirit in mad rhapsody.

You shared with me my every mood, my friend,  
In harmony our souls did ever blend;  
'Tis long since my heart through your rich  
voice spoke;—  
When your strings sprung, it failed,—in grief  
it broke.

## PLAN TO REESTABLISH WASHINGTON SYMPHONY

Creditors of Former Orchestra Agree to Relinquish Claims to Make Possible Project

WASHINGTON, D. C., March 25.—It appears that the Washington Symphony Orchestra, which was compelled to end its existence three seasons ago on account of its great debt, will again come before the public. This has been brought about mostly by the generosity of the creditors, who have either relinquished their claims altogether or have decided to take stock in the organization if it is again formed.

Several changes are planned to be made in the by-laws pertaining to the management. A meeting of those interested in the reviving of this musical corporation was held recently and the outlook is that the Washington Symphony Orchestra may again become an establishment.

The excellent concerts which the former symphony orchestra gave the local public, a few seasons ago, under the direction of Reginald De Koven are still remembered. The directors made every effort to retain the orchestra and called earnestly upon the public for aid. W. H.

## MRS. DE MOSS IN BUFFALO

Gives Recital at the Iroquois Hotel—Catholic Aid Society Concert

BUFFALO, March 23.—At the second of the Lenten afternoon musicales at the Iroquois on Tuesday, March 17, a song recital was given by Mrs. Hissem-De Moss. The program consisted of four groups, the first one by Bach, Haydn and Handel, the second by Kreutzer, Schumann, R. Strauss; the third four songs by Harriet Ware, and the last one by Hahn, Damrosch, P. Bliss, J. Gaynor and Andrews.

Throughout the program Mrs. De Moss sang with ease and smoothness and her pure and fresh voice gave much pleasure to the appreciative audience present. Mr. Gomph, a Buffalo musician, acted as accompanist. Another concert this week was given for the benefit of the Catholic Aid Society, at Convention Hall, on March 19, under the auspices of the Catholic Women's Saturday Afternoon Club. A varied and pleasing program was rendered by the Polish Kolo Singing Society, under Emilio Blazevic's direction, a chorus of young ladies from the Holy Angels' Academy, which had been trained by Miss Cronyn in her well-known artistic way; a Croatian Tamburica orchestra, also under E. Blazevic, and the following soloists: Miss J. A. O'Connor, soprano; Antoinette Czerwinsky, pianist; E. Blazevic, baritone; and W. Walsh, violinist. Amy Graham played the accompaniments. A large audience was present and the concert was very successful. M. B.

## M. Louise Mundell's Muscale

A studio recital by the pupils of M. Louise Mundell in her Brooklyn apartments brought forth a number of young musicians whose efforts were much appreciated by a large number of friends. Olive Webb, violinist, and Wilhelmina Muller, pianist, played, and a number of pupils, including Marie Watson, Ethel Biermann, Grace Leinesburgh, Stella G. Barnes, Mrs. George A. W. Brown, Anna W. Beach, Anna Duffy, Lila M. Darling, Mrs. Chauncey G. Cozine, Harry Glover Colver, made their first appearance.

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## CHICAGO'S WEEK OF MUSIC

Albert Borroff Gives Recital—  
Eva Wycoff Appears—New  
Manager's Success

CHICAGO, March 23.—Spillman Riggs, the successful lecturer and lyceum manager, who has gone into the managerial field, has taken under his direction the following talented musicians of Chicago: Grace Nelson, Minnie Bergman and Borghild Balstad, sopranos; Elaine DeSelle, contralto; John B. Miller, tenor; Arthur Middleton, bass; Ethel E. Freeman, violin; Georgia Kober, pianist; Arthur Dunham, organ, and the Vivace Trio, comprising Alice Merrill, Lulu Sinclair, violin, and Hans Hess, 'cello.

Mr. Riggs is a man of varied talents; he has been a successful lecturer, is well known as a writer of both prose and verse and has numerous testimonials from high authorities. His long experience and brilliant record insure him success in the capacity of manager.

The members of the faculty of the Chicago Piano College, Helen Miller, Mrs. Lizzie Christy Wright, Evangeline Wallace, Lucy T. Hooker, Hazel Dell Neff and Gertrude Ingalls, with Charles E. Watt at the second piano, gave a recital in Kimball Hall, Saturday afternoon. Irma Haight, director of music at the Albert Lee College, assisted by singing two groups of songs, made up from German and English composers. The singing of Miss Haight was charming indeed; her voice is a beautiful quality of the lyric soprano type and her work was very much enjoyed.

Eva Emmet Wycoff, soprano, of New York City, but formerly of Chicago, has been in this vicinity filling concert engagements for the past two weeks. She sang before the Ravenswood Musical Club, March 6; at Sinai Church, March 15; the West End Musical Club, March 20, and at Rockford, Ill., for the Rockford College, March 22. She returns to New York City early in the week. In April, Miss Wycoff will give a series of lecture and song recitals in Greater New York for the Educational Bureau of the Public Schools.

One of the best concerts of the season, presented by local talent, was given in Cable Hall,

## THE SECOND MANNES RECITAL

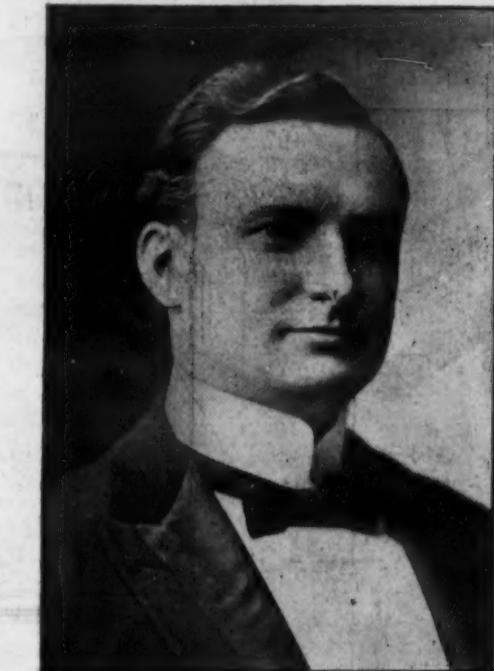
New York Violinist and Pianist Again Play  
Sonatas in Theatre

Mr. and Mrs. David Mannes gave the second of the series of three violin and piano recitals they have arranged in the Stuyvesant Theatre, New York, last Sunday evening, again demonstrating that in this auditorium they have found an almost perfect setting for their programs.

On this occasion the program was made up of Beethoven's popular sonata in G Major, Schumann's in A Minor and Grieg's in G Major, all of which were played in a manner that revealed their beauties in the most advantageous light. The audience made up in appreciativeness what it lacked in numbers.

## Harmony and Analysis of Music

CHICAGO, March 23.—K. M. Bradley, manager of the enterprising music school which was founded by W. L. Bush, of the Bush & Gerts Piano Company, is issuing a work on "Harmony and Analysis of Music," pronounced by some



SPILLMAN RIGGS

Chicago Manager Who Is Presenting a  
Number of Artists in Concerts  
and Recitals

Thursday evening. The large audience which greeted Albert Borroff was enthusiastically appreciative of the versatility displayed in the program of Italian, German, French and English songs. Mr. Borroff has a glorious voice and is admirably equipped in musicianship. Since his last recital here he has made great advancement along the lines on interpretation. He presented songs by Mozart, Scarlatti, Handel, Brahms, Schumann and Wagner, the last of which was "Hans Sachs's Monologue," from the commencement of the second act of "Die Meistersinger." The French songs were given a surprisingly artistic reading and the English songs were charmingly effective. Mary Tracy gave artistic and worthy support at the piano.

C. W. B.

of the best-known musicians and critics of this country as being superior in many respects to other works of its kind. It will appeal not only to the musicians advanced in the theory of music and composition, but will be valuable also to the young student, in that its explanations are exceedingly simple and comprehensive. There is much in the work to assist in modulation, so that when the student has studied out the forms and rules to follow, the development in extemporizing will be almost unlimited. C. W. B.

## Miss Swickard at Musicale

Josephine Swickard carried off the honors of the afternoon at the musicale given by Mrs. George F. Seward, No. 130 West Seventy-third Street, on March 22. Miss Swickard has recently come to New York from singing in Germany, and it is gratifying to note that she has been received with the greatest enthusiasm wherever she has appeared. The soprano's numbers were "Sei mir gegrüßt," Schubert; Serenade, Herman, and "Song of the Almee," Delibes.

## Sembrich and Paderewski in Concert

A concert of unique interest has been arranged for Saturday afternoon, May 2, in Carnegie Hall, New York, for the benefit of the Legal Aid Society. Ignace J. Paderewski and Marcella Sembrich will join forces in the program. Besides playing several solos Paderewski will accompany Mme. Sembrich in five songs of his own composition, to be sung in Polish and French. Further assistance will be lent by Timothée Adamowski, the Boston violinist.

## Dayton's Philharmonic Concert

DAYTON, March 16.—The Philharmonic Society, W. L. Blumenschein, director, gave its ninety-fifth concert on the evening of Tuesday, March 10, at Grace Methodist Episcopal Church. Urban A. Deger was the organist and the soloists were Annabel Ambrose, Arthur Le Roy Tebbs and Charles P. Holland. These with the Philharmonic Society sang Bach's Church Cantata for solo voices and chorus. Mr. Deger played Handel's Fourth Concerto for organ and Mozart's "Requiem" was sung.

## Mary Garden Entertains

On Sunday evening at the Café des Beaux Arts, New York, Mary Garden was the hostess of a farewell dinner in honor of Jean Perier and Hector Dufranne, of the "Pelléas et Mélisande" cast, and their wives, who sailed on Tuesday for France. Other guests were Charles Dalmorès, Oscar Hammerstein, Cleofonte Campanini and Mme. Campanini and Mr. and Mrs. Arthur Hammerstein.

## START BRANCH IN LONDON

Warren Davenport School of Boston to Be  
Represented Abroad

BOSTON, March 17.—Allen Davenport, son of the late Warren Davenport, who is carrying on the work of his father in the conduct of the Warren Davenport School of Vocal Art, makes the announcement that the Davenport vocal method will receive authorized credentials in London. Willetta Parker, with studios at No. 81 Baker Street, Portman Square, London, will conduct the Warren Davenport School of Vocal Art.

Speaking of this arrangement, Mr. Davenport said: "Miss Parker has generously consented to lend her prestige to my plans. She is an approved graduate of the late Warren Davenport, who encouraged her to teach, believing firmly in her impact force to successfully impart knowledge."

Besides being proficient in all the higher forms of vocal art, Miss Parker is thoroughly accomplished in piano, harmony and theory, having received broad instruction in Germany and France in the best schools. D. L. L.

Myrtle D. Shaw, who has been studying vocal music in Paris for the past year, will open her concert tour in London, England, early in April. Miss Shaw is a native of Fairmont, W. Va., and before going abroad was graduated from the Peabody Institute, Baltimore, Md., and from the Musical Institute connected with the West Virginia University at Morgantown.

## BALTIMORE STUDENTS IN RECITAL

Maryland College of Music Pupils  
Show Results of Their  
Study

BALTIMORE, March 23.—The students of the Maryland College of Music gave an excellent recital at the Y. M. C. A. Hall Thursday evening.

The piano soloists were Helen Homburg, Edith Sloan, Agnes Hunter, Dolly Salmon, Castle Waters, Camile Lang, Charles Mengers, Helen Grannion, Viola Hahn, Lolla Patenall, Doris Berry, Clara Roberts, Annetta Dull, Bessie Bransky, Irene Carper, Minna May Optiz, Isaac Kallinsky and Edward Goldstein; sopranos, Isabel Frame, Bessie Oldson; tenor, William Wacker; alto, May Rockel; violin soloists, Earl Potter Galleher, Evelyn Smith and Gladys North.

The students are instructed in piano by Alfons W. Schenuit, Lewis Loewy and Elsie O. Milburn; vocal, Eugene Robert; violin, Julius Zech. Alfons W. Schenuit is director of the college and has charge of the piano and organ department. He is a native of Pittsburgh, Pa., and was at one time first violinist of the Pittsburgh Symphony Orchestra. His piano instructors were Ludwig Zitherbarth, of the Leipsic Conservatory; Carl Fælton and Mrs. A. K. Virgil. In harmony and composition he studied under W. Noelsch, and organ playing under Professor Thunder, of Philadelphia. Mr. Schenuit has appeared in concerts and piano recitals in various cities.

He was pianist of the Beethoven Quintet Club, of Philadelphia, and is at present organist of the Cathedral and Eutaw Place Synagogue of this city. This is the eleventh season of the Maryland College of Music.

W. J. R.

## Chorus Girl's Voice "Profanes" Choir

Lillian Norton, a member of the choir of Calvary M. E. Church, New York, and a chorus girl in a Broadway musical comedy production, has temporarily withdrawn from her choir position as the result of a number of anonymous letters she has received lately from church members to the effect that "women of the stage are not wanted in the choir," and that her voice, on account of her week-day profession, was a profanation. Miss Norton consulted the church pastor and he has left it to the music committee to decide whether she be allowed to remain.



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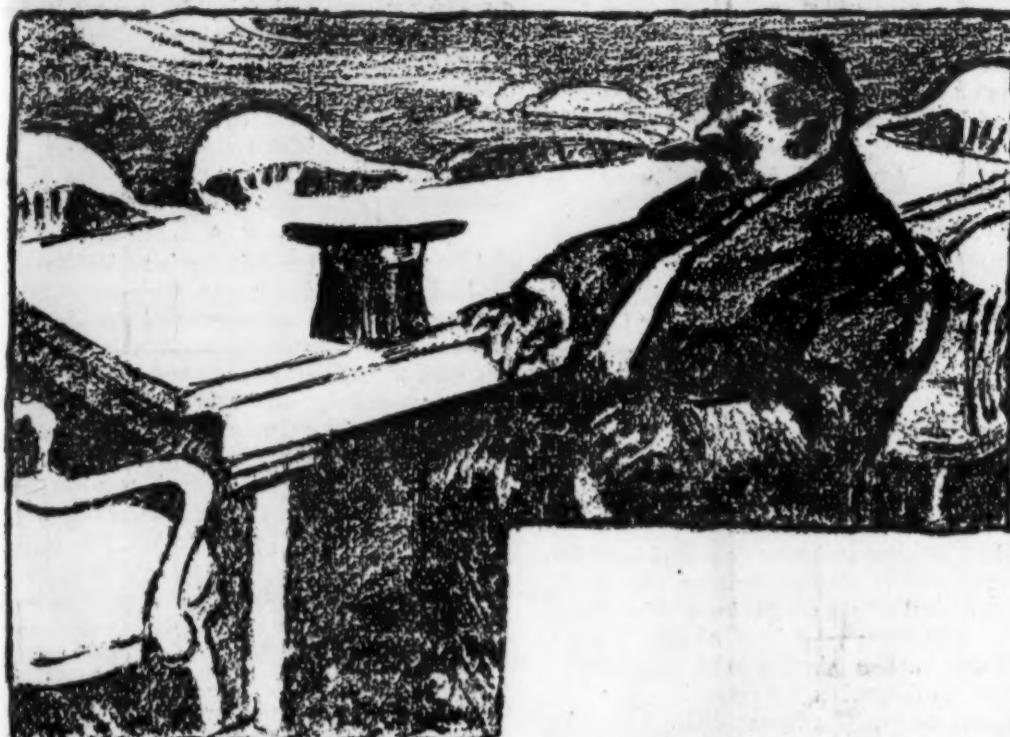
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## MANHATTAN OPERA HOUSE IMPRESARIO A FAVORITE WITH CARTOONISTS



This sketch, reproduced from the New York "Sun," represents a directors' meeting at the Manhattan Opera House—It is one of Oscar Hammerstein's proudest boasts that he is the owner, manager and board of directors, all in one.

## POHLIG'S WIFE ILL, HE HASTENS HOME

Departs Suddenly After the Last  
Concert of Philadelphia  
Orchestra

PHILADELPHIA, March 23.—The Philadelphia Orchestra ended its present season on Saturday night. To-day Carl Pohlilg, the director, left hurriedly for New York, whence he will sail for Stuttgart, Germany, to-morrow. His sudden departure is due to the fact that he received a cable telling of the serious illness of his wife. He had not expected to leave until the second week in April. A reception in his honor had been planned for next Monday evening in the Academy of the Fine Arts, but this has had to be abandoned.

The final concerts by the orchestra showed beyond the possibility of a doubt the high place which Mr. Pohlilg has won for himself in the estimation of local music-lovers. The program was made up of numbers voted for by the patrons of the orchestral concerts and, as usual, the Tschaikowsky Symphony "Pathétique" received most of the ballots. Scheel made this work familiar through numerous hearings and his interpretation is looked upon as a standard by many who considered it practically faultless. Pohlilg departs from the Scheel reading in many ways, as he did in the Fourth Symphony, but the departures are those of individuality and not

of fundamental musicianship, so that each version is entitled to its place. There is no necessity of choosing between them.

The other orchestral numbers were the Goldmark "Sakuntala" Overture and the "Liebestod" from "Tristan und Isolde." Mrs. Bloomfield-Zeisler, the soloist, played the Rubinstein Concerto in D. Minor.

A glance at the record of the orchestra for the year is interesting. There have been forty-four appearances in orchestral concerts at the Academy of Music—twenty-two braces of Friday afternoon and Saturday evening concerts. This does not take into consideration the number of times the orchestra has appeared at the concerts of other organizations.

The soloists who have appeared are as follows: pianists, Harold Bauer, Fannie Bloomfield-Zeisler, Richard Buhlig, Teresa Carreño, Katharine Goodson, Mark Hambourg, Josef Hofmann, Ernest Hutcheson, Vladimir de Pachmann, Olga Samaroff; violinist, Fritz Kreisler; singers, Eleanor de Cisneros, Johanna Gadski, Emilio de Gogorza, Mary Hissem-De Moss, Janet Spencer, and Horace Britt, cellist. Local artists have not been neglected. Among those who have appeared are Ethel Altemus, Maurits Leefson, John F. Braun and William H. Pagdin. The programs, too, have presented a number of works for the first time in this city, and several for the first time in America.

Concerts given by the orchestra outside of Philadelphia include one in New York, at Carnegie Hall, five at the Lyric Theatre in Baltimore, five in the New National Theatre in Washington, four in Wilmington, two in Lancaster and one in Trenton.



Oscar Hammerstein is here represented in his old-fashioned chair, a fixture behind the scenes of the Manhattan Opera House—Every night finds him seated here watching the performance—The New York "Times," from which this cartoon is reproduced, calls him "The Little Man in the Arrogant Hat Watching a \$1,000 a Night Tenor as he Peels Off a \$20 Note."

This is the end of the eighth season for the Philadelphia Orchestra. The organization begins its plans for next year with more brilliant prospects than it has yet had, both from a popular and a financial standpoint. H. M. N.

### Honored George G. Haven's Memory

At the concert at the Metropolitan last Sunday night Chopin's Funeral March was played as a tribute to the memory of the late George G. Haven, president of the Metropolitan Opera and Real Estate Company. The artists who sang were Emma Eames, Louise Homer, Riccardo Martin and Anton Van Rooy. Mme. Homer made a hit by singing "Old Black Joe" as an encore after her aria from "Le Prophète."

### Schumann-Heink in Philadelphia

PHILADELPHIA, March 22.—Mme. Schumann-Heink was heard yesterday afternoon in one of the most successful song recitals of the local season. She was in splendid voice and the wide range of the numbers on her program showed the seemingly limitless possibilities which she possesses. It is very rarely indeed that a vocal recital evokes the enthusiasm with which Mme. Schumann-Heink was received on this occasion and, although she is always well received here, it is doubtful whether she ever before met with such a spontaneous ovation. H. M. N.

A new opera for children entitled "Un Colpo di Fortuna," by Pollini, met with a cold reception at its premiere in Sienna.

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## CLARK-SLEIGHT



Ella Day Blair, a pupil of W. W. Shaw, will give a conversational song recital at the Roosevelt in Philadelphia, on March 30.

\* \* \*

Maud S. Gaudrau has accepted the position as soprano soloist for the coming year at the Central Presbyterian Church, Summit, N. J.

\* \* \*

Leopold Stokovsky, the organist of Saint Bartholomew's Church, New York, is giving a series of free recitals on Thursdays during Lent.

\* \* \*

Delia Henney, soprano soloist of the Plymouth Congregational Church, Chicago, will give a song recital Sunday, April 12, in Music Hall Fine Arts Building.

\* \* \*

Mr. and Mrs. Claude MacDonald Calvert, two well-known musical people, of Waterbury, Conn., have settled in Concord, N. H. Mrs. Calvert is a pupil of Harriet S. Whittier, of Boston.

\* \* \*

De Cortez Wolffungen, dramatic tenor, and director of the Buffalo Grand Opera Chorus, spent a few days in New York last week, during which he was a visitor to the office of MUSICAL AMERICA.

\* \* \*

An organ recital was given at the Catonsville, Md., Presbyterian Church, March 19, by Robert Leroy Haslup, assisted by Carrie Gaeten, contralto. Mr. Haslup is director of the Baltimore Choral Society.

\* \* \*

The Faculty Trio, of New Haven, Conn., consisting of H. Stanley Knight, pianist; Isadore Troostwyk, violinist, and Leo Schulz, soloist, gave its first concert of the season recently in College Street Hall.

\* \* \*

Dorothy Fish, Miss Margaret Fish, Sophie Quater, Augusta Quater and Mary Hackner were the piano pupils of Isaac Levine who were heard in recital in Kimball Hall, Chicago, on the evening of March 25.

\* \* \*

Word has been received from Wiesbaden, Germany, that Alice Hollis, a well-known blind pianist, of Port Huron, Mich., has had her sight restored and will return from Germany after thirty years of blindness.

\* \* \*

Mary Wood Chase, the well-known Chicago teacher, will be identified with the faculty of the Capitol Hill Conservatory of Music, David S. Craig, director, Seattle, Wash., for six weeks, from June 22 to July 31, inclusive.

\* \* \*

Paul Dufault, tenor, the Von Ende String Quartet, and Margery Morrison, pianist, presented a program at the third concert in the Von Ende series in Masonic Hall, New Rochelle, N. Y., Friday evening, March 13.

\* \* \*

Carl Fiqué gave a piano recital and lecture on Thursday evening of last week at the York College of Music, No. 128 East Fifty-eighth Street. The subject was Richard Strauss, in the discussion of which he gave a musical and dramatical view of "Salomé."

\* \* \*

Hedda van den Beemt, one of the most talented violinists of Philadelphia, gave a successful recital at the New Century Drawing Rooms on Tuesday evening. He was assisted by Mrs. Russell King Miller, contralto, and Paul Krummeich and Russell King Miller, accompanists.

## MUSICAL AMERICA

Henry and Miss McCue. The program was well arranged and entertaining.

\* \* \*

Clarence De Vaux Royer, the well-known violinist and lecturer, is giving a course of five lectures on music in connection with the Department of Education, of the city of New York. The present series, which began on March 6 and terminates on May 1, includes the following subjects: Composers and Music of Italy, Germany, Norway, Sweden and America.

\* \* \*

Florence Hyde Jenckes, who has been conducting a School of Voice and Dramatic Culture in New Orleans, has located in Houston, Tex. Miss Jenckes reports that she finds many good natural voices in Texas, which, with proper training, will be heard from in the near future. She will make her first public appearance in Houston, on April 20, at Turner Hall.

\* \* \*

Purla Ellis sang at the Estey recital in Philadelphia on the evening of Monday, March 16, her numbers being an aria from "Der Freischütz" and Costa's "I Will Absolve Thee." The instrumental numbers were the "Stradella" Overture, Rubinstein's "Kamenoi-Ostrow," a symphonic poem, "Le Rouet d'Omphale" by Saint-Saëns, and Litoloff's "Robespierre" Overture.

\* \* \*

Jessie Smith and Mrs. E. F. Yancey had charge of the programs at a Lenten concert, given by the Music Club, of Sedalia, Mo., Mrs. W. D. Steele, director, on March 5. One of the most notable offerings of the program was Debussy's "The Blessed Damosel," which was sung by the ladies' chorus with Mrs. J. M. Johannes in the title rôle and Mrs. Bard as the narrator.

\* \* \*

The 100th anniversary of the advent of Goethe's "Faust" will be celebrated by the Liederkranz with a "Goethe Feier" at Carnegie Hall, New York, on Thursday evening, April 2. The Philharmonic Society, under the direction of Wassili Safonoff, will render the orchestral numbers and the members of the society will sing the choral numbers under the direction of Arthur Claassen.

\* \* \*

The Canton, Ohio, Symphony Orchestra, Charles G. Sommer, conductor, gave an ambitious and interesting program in the Auditorium, that city, on March 12. Mrs. Corinne Rider-Kelsey, soprano, and Anna Bolus Loichot, accompanist, were the assisting artists. There was an audience of more than 3,500 and much enthusiasm was shown in the work of the organization and the soloists.

\* \* \*

The pupils presented in recital at the regular Saturday afternoon concerts of the Cosmopolitan School, Chicago, for the last two weeks, were Miss Loofborrow, Miss Hanchett, Miss Wilson, Mrs. Judson, Miss Jackson and Miss Weaver, pupils of Mrs. Hannah Butler, and Alice Cramer and Mrs. A. B. Cooley, pupils of Harriett Case; Josephine Gamble, pupil of Franz Esser, and Mary Short and Marie Kleiminger, pupils of Victor Heinze.

\* \* \*

A recital was given at the Waldorf-Astoria on Wednesday evening of last week by Ernst Sommargren, his pupils and the Sommargren Trio, consisting of M. Sommargren, violinist; George Lugrin, 'cellist, and Edward Huelle, pianist. Claudine Hepburn, soprano, added several vocal numbers to the program, with Dr. J. Christopher Marks as her accompanist. The program was extremely well rendered and was enjoyed by an appreciative audience.

\* \* \*

A recital was given by Winifred Lamb, pianist, Lillian Price, soprano, and Mrs. Helen M. Gilmore, accompanist, in Cable Hall, Chicago, Tuesday evening, March 19. Miss Lamb played from Bach, Chopin, Brahms, Grieg, von Fielitz, Dohnanyi, Reger and Strauss-Schuetz. Miss Price selected for her offerings songs from Tennyson's "Maud," by Whelpley, and songs by Mary Turner Salter, Rogers, Helen M. Gillmore, E. R. Park and Clough-Leighter.

\* \* \*

Homer Norris, organist and choirmaster, of St. George's Church, New York City, will give a performance of Dubois's "Seven Last Words of Christ," with the combined choirs of St. George's Church on Sunday evening, April 5. The work will be given with full orchestral accompaniment on this occasion for the first time in this country. The Russian Symphony Orchestra has been engaged to play the score. The chorus will number one hundred voices.

\* \* \*

At a concert given on March 10 in Newark, N. J., R. Corinne Rockaway, the possessor of a fine soprano voice of excellent timbre and exceptional compass, attracted considerable attention. She sang the difficult aria from "La Traviata," "Ah! fors è Lui," and delighted her audience with her brilliant execution. An aria from Verdi's "Aida" displayed her temperament and musical intelligence. Miss Rockaway is a pupil of Mme. Abbie S. Friedenberg, of Carnegie Hall, New York.

\* \* \*

The vocal concert of the week at the Bush Temple Conservatory, in Chicago, was a testimonial to Mrs. Olga Hansen, given by pupils of Mrs. Stacey Williams. A ladies' chorus, under the direction of Mrs. Williams, sang the "Bridal Chorus" from "The Rose Maiden," by Cowen. The others taking part were Grace Judy, Mrs. Olga Hansen, Helen Shank, Mabelle Fisher, Lula Lasley, Lois Estelle Seeberg, Ulna Bornmann, Edna Beeney, F. W. I. Holcomb, with Mrs. G. O. Barrett at the piano.

\* \* \*

An interesting program was presented on Wednesday evening of last week, at the Brooklyn residence of Mr. and Mrs. Henry Smock Boice, by the Laurier Musical Club. Liza Lehmann's "In a Persian Garden" was the principal offering of the evening and much credit is due the performers, Susan S. Boice, soprano; Grace L. Demarest, contralto; Robert Craig Campbell, tenor, and Porter F. At Lee, baritone. The Norma Trio, consisting of Norma Sauter, violinist, Cora Sauter, 'cellist, and Mrs. Harriet MacDonald, pianist, played Gade's Trio, op. 42. The remainder of the evening was given to a presentation of a miscellaneous program.

\* \* \*

An interesting series of travel lectures have been given in Carnegie Hall, New York, during Mondays in March, by S. Hudson Chapman, vice-president of the Geographical, and ex-president of the Photographic Society, of Philadelphia. Mr. Chapman's lectures, which are vital and illuminating, are still further enhanced in value by the graphic pictures by which they are illustrated. Last Monday evening the subject was "The South of Italy," the region around the foot of Italy, where were many of the greatest cities of Greece at the height of the Grecian civilization, while for the third lecture the subject will be Sicily, which Mr. Chapman has visited three times, and has an enormous series of photographs from which to select.

\* \* \*

The last of the series of Symphony Concerts for Young People, under the direction of Frank Damrosch, will be given in Carnegie Hall, New York, on Saturday afternoon, March 28. The program will be devoted to English, Irish, Scotch and American folksong, and will show the influence of such song on symphonic music. Josef Hofmann, who will be the soloist on this occasion, will play the Sonata in E Flat Minor, Beethoven; Rondo Capriccioso, Mendelssohn; Berceuse and Valse in E Minor, Chopin; Marche Hongroise, Schubert-Hofmann. The folksongs will be rendered by Mrs. Edith Chapman Goold.

\* \* \*

At the meeting of the Cathedral Sewing Class held on Tuesday, March 17, at the home of Mrs. Frederic Elliott Lewis in West Thirty-eighth Street, New York, those who attended were entertained by an interesting program of vocal music by Beatrice Wainwright and Frank Hunter Potter, Mrs. Potter being at the piano. This class has been meeting in the interests of the Fresh Air Association of the Cathedral of St. John the Divine, and through their efforts a Summer home has been supported in Tompkins Cove, N. Y.

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## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## INDIVIDUALS

Akers, Sallie—Mendelssohn Hall, New York, April 7.  
Bardmore, Lissant—Toronto, April 2 and 8; Quebec, April 24 and 25.  
Beddoe, Dan—New York, April 8 and 16; Philadelphia, April 23.



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Carreno, Teresa—Carnegie Hall, New York, March 28 and 31.  
Cole, Kelley—Pottstown, April 21 and 22; Philadelphia, April 23.  
Croxton, Frank—New York, April 5; Norwalk, Conn., April 8; Orange, N. J., April 23.  
De Gogorza, Emilio—Chicago, April 12.  
Evans, Edwin—New York, April 8 and 16.  
Gadski, Johanna—New York, April 10.  
Ganz, Rudolph—Lansing, Mich., March 30.  
Gerard, Jean—Indianapolis, March 30.  
Hadley, Grant—Milwaukee, April 23.  
Hedge, Garnet—Milwaukee, April 23.  
Hinkle, Florence—Baltimore, April 2; Philadelphia, April 3; Raleigh, N. C., April 20 and 21.  
Hissom de Moss, Mary—Milwaukee, April 2.  
Hofmann, Josef—Chicago, April 5.  
Hussey, Adah Campbell—Norwalk, Conn., April 8; Raleigh, N. C., April 20 and 21.  
James, Cecil—Norwalk, Conn., April 8; New York, April 21; Orange, N. J., April 23.  
Johnson, Jessie F. W.—Milwaukee, April 23.  
Kreisler, Fritz—Chicago, April 5.  
MacMillen, Francis—Cedar Rapids, March 28; Waterloo, Iowa, March 30; Burlington, Iowa, March 31; Muscatine, Iowa, April 1; Galesburg, Ill., April 2; Marshalltown, Iowa, April 6; Grinnell, Iowa, April 7; Des Moines, April 8; Omaha, Nebr., April 9; University Place, April 10; Kansas City, April 12; Lincoln, Nebr., April 13; Topeka, Kans., April 14; St. Joseph, Mo., April 15; Lawrence, Kans., April 16; Wichita, April 17; Springfield, Mo., April 20; Joplin, April 21; Sedalia, April 22.  
Mannes, David—Brooklyn, April 4; New York, April 5.  
Martin, Frederick—Lynn, Mass., April 9; Poughkeepsie, N. Y., April 14; Newburyport, Mass., April 20; Salem, April 21; Brockton, April 23.  
Miller, Christine—New Castle, Pa., April 23.  
Mulford, Florence—New York, March 28; Boston, April 8; Newburyport, Mass., April 20; Salem, April 21; Taunton, April 22; Brockton, April 23.  
Rider-Kelsey, Corinne—Alton, Ill., April 8; Minneapolis, Minn., April 14; Lexington, Ky., April 21; Cleveland, April 23.  
Rogers, Francis—New York, March 29.  
Teuksbury, Lucille Stephenson—Milwaukee, April 3.  
Wells, John Barnes—New York, April 1 and 4; Richmond, Va., April 17.  
Wheat, Genevieve—Clarksville, W. Va., April 21; Pittsburgh, April 22.

## ORCHESTRAS, QUARTETS, ETC.

Apollo Club—Chicago, April 13 and 14.  
Arion Club—Milwaukee, April 23.  
Boston Symphony Orchestra—Boston, March 28, April 3 and 4; Hartford, April 6; Boston, April 10, 11, 16 and 18; Cambridge, April 23.  
Columbia University Philharmonic Society—Mendelssohn Hall, April 8.  
Keisel Quartet—Chicago, March 29; New York, April 7; Brooklyn, April 9; New York, April 14.  
Mendelssohn Club—Chicago, April 23.  
New York Oratorio Society—New York, April 16.  
New York Philharmonic Society—New York, March 28.  
New York Symphony Orchestra—Brooklyn, April 4.  
New York Trio—Mendelssohn Hall, March 28.  
Olive Mead Quartet—New York, April 2.  
Peoples Choral Union—Carnegie Hall, April 8.  
Peoples Symphony Concerts—Cooper Union, April 7.  
Symphony Concerts for Young People—Carnegie Hall, March 28.  
Theodore Thomas Orchestra—Chicago, March 28; April 3 and 4; St. Louis, April 6 and 7; Chicago, April 10, 11, 17 and 18.  
"Madam Butterfly" (Henry W. Savage)—Columbus, March 28; Anderson, Ind., March 30; Marion, Ind., March 31; Logansport, Ind., April 1; Fort Wayne, April 2; Jackson, Mich., April 3; Grand Rapids, April 4; Saginaw, April 6; Bay City, April 7; Port Huron, April 8; London, Ont., April 9; Hamilton, Ont., April 10; Rochester, N. Y., April 11.  
"Woodland" (Henry W. Savage)—Roanoke, Va., March 21; Baltimore, Md., March 23-30.

## Emma K. Denison's Musicale

A successful recital was given at the New York studio of Emma K. Denison on Saturday evening, March 14. Four of Miss Denison's pupils assisted her. Marion H. Ryan, of Oswego, N. Y., sang songs by Jensen and Schubert; Pearl Lumley sang songs by Fischer, Mayhew and Neidlinger; A. J. Constantine sang songs by Dennee, Lynes and Nevin, and C. C. Pritchard sang songs by Hawley and Thayer. Miss Denison presented the "Autumnal Gale" of Grieg, and responded to the wishes of her friends by giving Mildenberg's "Pussy Willow." Norma Schneider, a young and talented violinist, of Canton, Ohio, played Mendelssohn's Concerto, and Jeanne F. Andrews accompanied the violin and vocal numbers.

## Conducted "Tannhaeuser" with Spoon

BERLIN, March 14.—Musical circles in Germany are partly amused, partly shocked, at the conduct of two orchestra leaders who have sinned against tradition and good taste.

In Salzburg, when the director of the opera house orchestra appeared at his desk to lead "Ein Walzertraum," it was noticed that his baton was not the orthodox bit of silver-tipped ebony, but a rough stick more than half a yard long. But he was grave and not until the audience began to mutter did he take up his proper staff. He had made a bet with a friend that he would lead the opera with a broken broom handle.

The other case is that of the director of the opera at Hamein. He was very forgetful and in

his absent-mindedness forgot his baton. When he took his position in the orchestra it occurred to him that he must have something with which to beat time. He retired for a moment and presently returned with a cooking spoon he had found in the theatre kitchen, and with that he conducted Wagner's "Tannhäuser" with perfect success.

## Joking with Handel

A musical joke of a stupendous nature was played upon Handel when he was the manager of the King's Theatre in the Haymarket, says the London *Telegraph*. It was a constant maxim of the great composer, whose sensitive ear abominated the tunings up of an orchestra, that all the instruments should be placed ready tuned at the music stands, and that the members of the orchestra should enter like a troop of soldiers, take up their instruments like one man and at the stroke of the baton begin. One evening a practical joker contrived to have Handel engaged in conversation for some minutes behind the scenes, while he himself entered the orchestra and quietly altered the tunings of all the instruments. Nobody was a bit the wiser till the baton was raised—and then the crash came—a crash of utter and supreme discord! Handel was exasperated to frenzy. It is on record that he seized his wig and flung it at the leader of the band, kicked the double bass violins to splinters and demolished the kettledrums, with many more amenities of the same description.

ELIZA: Did you say Sam was makin' a lot of money out of his voice?

CHLOE: Sure thing! At de opera.

"At de opera?"

"Yas; he calls de carriages!"—*Yonkers Statesman*.

## REINALD WERRENRATH WINS TROY AUDIENCE

Voice Was in Splendid Shape at Concert of Choral Club's Lenten Concert

TROY, N. Y., March 18.—Reinald Werrenrath proved to be the bright, particular star at the Troy Choral Club's Lenten concert last week. Mr. Werrenrath is new to Troy, but he proved to be the most acceptable baritone of the season. His voice was in splendid shape, rich and beautiful in quality, resonant and full of feeling. His group of songs included "Forgotten Land," by Harriet Ware; "After," by Elgar, and "Cato's Advice," by Bruno Huhn.

The second part of the program for the evening was given over to excerpts from Mendelssohn's "Elijah" and Mr. Werrenrath again won his audience, especially in his rendition of "Lord God of Abraham."

Margaret Keyes, contralto, sang in her usual acceptable manner and the entire concert, which was under the direction of Allan Lindsay, was a gratifying success.

## Kelley Cole's Engagements

Kelly Cole, the well-known concert tenor, who has been meeting with greater success than ever this season, and who has been much in demand throughout the country, has booked the following dates: March 27, private musicale, New York; April 21 and 22, Pottstown, Pa.; April 23, Philadelphia; April 30, Worcester, Mass.; May 2, Irvington, N. Y.; May 8, Beaumont, Tex.; May 13 and 14, Kokoma, Ind.; May 15 and 20, Cleveland; June 2, Shelbyville, Ky., and June 4, Louisville, Ky.

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